

March
2020

ANIMATION MAGAZINE

"MISSING LINK DESERVES TO BE
A FRONTRUNNER FOR ANIMATED FEATURE.

A MASTERPIECE.

ONE OF THE MOST AMBITIOUS
ANIMATED FILMS EVER CREATED."

-AWARDS DAILY

ACADEMY AWARD® NOMINEE

BEST ANIMATED FEATURE

GOLDEN GLOBE WINNER

BEST ANIMATED FEATURE



"THE YEAR'S BEST ANIMATED FEATURE."

-TORONTO FILM CRITICS ASSOCIATION

MR. LINK
I'm lonely. Your world,
it grows bigger. Mine is
eaten away...

I have none of my kind
to live with.
No family. Really nobody.

MISSING LINK

LOVINGLY HAND-MADE BY LAIKA, THE STUDIO THAT CREATED Coraline AND KUBO & THE TWO STRINGS

LOVINGLY HAND-MADE BY **LAIKA**, THE STUDIO THAT CREATED *Coraline* AND **KUBO** & TWO STRINGS

ACADEMY AWARD® NOMINEE
BEST ANIMATED FEATURE

GOLDEN GLOBE WINNER
BEST ANIMATED FEATURE 

SIR LIONEL

You must choose a name.
A name that has special
meaning to you. Yes, perhaps
the name of someone in
your life who touched you
(holding his heart) here.

MR. LINK

Susan.

SIR LIONEL

Susan?

MR. LINK

Yeah... Susan...
That should be my name.

“AN INSTANT MASTERPIECE. A STOP-MOTION MARVEL.

LAIKA SURPRISED EVERYONE BY WINNING THE GOLDEN GLOBE THIS YEAR FOR THE GORGEOUS *MISSING LINK* AND THEY CERTAINLY DESERVE AN OSCAR FOR YEARS OF CRIMINALLY OVERLOOKED WORK. IT'S OVERDUE.”

- SCREENRANT

MISSING LINK



For more on this extraordinary film and a schedule of where you can see it go to missinglinkguilds.com.

Also available to stream now on **hulu**



THE BUSINESS, TECHNOLOGY & ART OF ANIMATION AND VFX

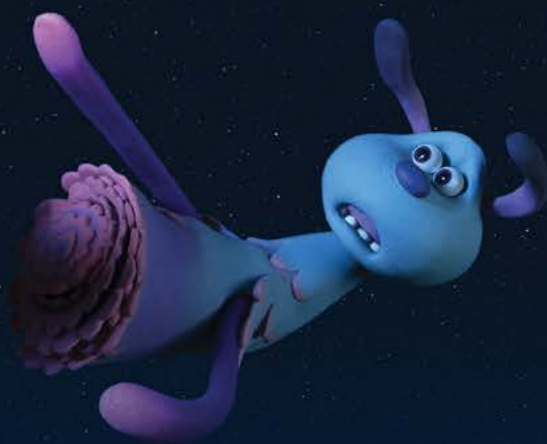
March
2020

ANIMATIONTM MAGAZINE

***Kipo and the Age of
Wonderbeasts:
DreamWorks' Delightful
Post-Apocalyptic Show***



A Shaun the Sheep Movie: Farmageddon Aardman's Baaaaack in a Big Way!



\$7.95 U.S.



**Plus
Our Annual School Guide Issue
Spotlight on the Streaming Landscape
The Best of Cartoon Movie 2020**

w w w . a n i m a t i o n m a g a z i n e . n e t

THE MOST HONORED ANIMATED FEATURE OF THE YEAR

2 ACADEMY AWARD® NOMINATIONS
BEST ANIMATED FEATURE • BEST ORIGINAL SONG
"I CAN'T LET YOU THROW YOURSELF AWAY" MUSIC AND LYRICS BY RANDY NEWMAN



WINNER - BEST ANIMATED FEATURE

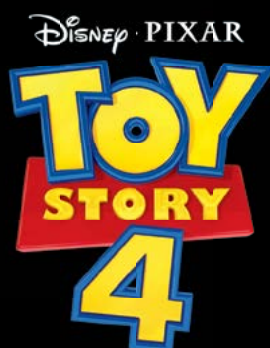
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WINNER - BEST ANIMATED FEATURE CRITICS' CHOICE AWARD

BEST ANIMATED FEATURE
BAFTA NOMINATION

BEST ANIMATED FEATURE
PGA AWARDS NOMINATION

BEST ANIMATED FEATURE
ANNIE AWARDS NOMINATION





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By Ramin Zahed

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SG10 10 Cartoons Every Animation Student Must Watch!

By Jerry Beck

SG12 Autonomous Animator:

Internships for the Win

Your Career & Lifestyle Annual Audit

By Martin Grebing

SG22 2020 School Listings

ACADEMY AWARD® NOMINEE BEST ANIMATED FEATURE

Produced By **BRADFORD LEWIS** p.g.a. | **BONNIE ARNOLD** p.g.a.

Written And Directed By **DEAN DeBLOIS**

**“DEAN DeBLOIS BRINGS
HIS WONDROUS
DRAGON TRILOGY TO A
SPECTACULAR FINISH.**

THE COURTSHIP BETWEEN
TOOTHLESS AND LIGHT FURY IS
A THING OF BALLETIC BEAUTY
THAT BRINGS OUT THE DAZZLING
ARTISTRY OF THE ANIMATION.”

RollingStone

WINNER
BEST ANIMATED FEATURE
NATIONAL BOARD OF REVIEW

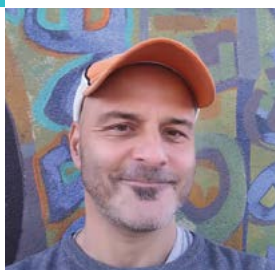
 **DREAMWORKS**

HOW TO TRAIN YOUR

DRAGON

THE HIDDEN WORLD





New Adventures in Streamland

We're wrapping up this issue just as many of the new streaming services are introducing their 2020 slate to the press at the TV Critics Association winter showcase. HBO Max, Amazon, NBC's Peacock, CBS All Access, Hulu and many others unveiled some of their upcoming content for the press. Frankly, there is so much new animated and VFX-driven content being produced right now that you'll need an army of typing elves to keep up with everything that is coming down the pipeline.

One of the upcoming shows that really caught our attention was *The House*. A Netflix series co-produced by BAFTA-winning Nexus Studios, this dark comedy stop-motion project follows the surreal stories of three generations of families who lived in a house through the years. What makes the show a must-watch is the talent attached to it: Emma de Swaef and Marc James Roels (*This Magnificent Cake!*, *Oh Willy...*) are directing one chapter, while Niki Lindroth von Bahr (*The Burden*) and Paloma Baeza (*Poles Apart*) are tackling the other two parts. All four directors are well-known for their inventive and acclaimed short-form projects and have dazzled festival audiences for the past few years. "Nexus Studios had a remarkable history of working with the best animators from all over the world, and we're thrilled to partner with Nexus and their incredible directors to bring *The House* to life," commented Netflix adult animation head Mike Moon.



Behind the scenes of *Farmageddon*

You can read more about Moon and his innovative programming initiatives at Netflix in this month's special focus on animation and streaming, penned by our excellent contributor K.J. Yossman. It wasn't easy tracking down the busy animation executives at Netflix, Disney+, HBO Max and other outlets, but she managed to deliver a well-rounded and informative overview of what is happening in the quickly evolving streaming toon landscape.

You also won't want to miss her excellent behind-the-scenes feature on the making of Aardman Animations' charming *A Shaun the Sheep Movie: Farmageddon*. Although the movie has already

screened in most territories, it's finally getting its U.S. release this month, thanks to the folks at Netflix. The inventive adventure, which has already grossed \$37.7 million worldwide, is directed by Aardman's own Will Becher and Richard Phelan, who also worked on *Early Man* and directed episodes of the *Shaun the Sheep* series.

Of course, we also have our popular Annual Education and Career Guide in this special issue. We have packed this report with lots of helpful tips, school profiles and job-finding advice, so if you know a young high school student who is looking to study animation in college or a recent college grad who is looking for a first job in animation, make sure you pass on the issue to them. This year, we also have a very special treat for toon lovers: everyone's favorite animation historian Jerry Beck has picked his 10 favorite classic cartoons that every student must watch before they graduate from school. Make sure you thank Jerry when you see him at animation events and screenings around town!

Ramin

Ramin Zahed
Editor in Chief
ramin@animationmagazine.net

QUOTE OF THE MONTH

"Our film speaks to the human desire to belong, to find your place in life and to connect with others. For the hundreds of animators, craftspeople and technologists who create our films, that connection lies in the belief that movies matter and that creating beauty and emotionally rich film experiences is our best way to make a difference in the world."

— *Missing Link* director Chris Butler and producers Arianne Sutner and Travis Knight, reacting to news that their movie was nominated for the Best Animated Feature Oscar.



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"THE BEST ANIMATED FILM OF THE YEAR."

Hollywood
REPORTER

npr

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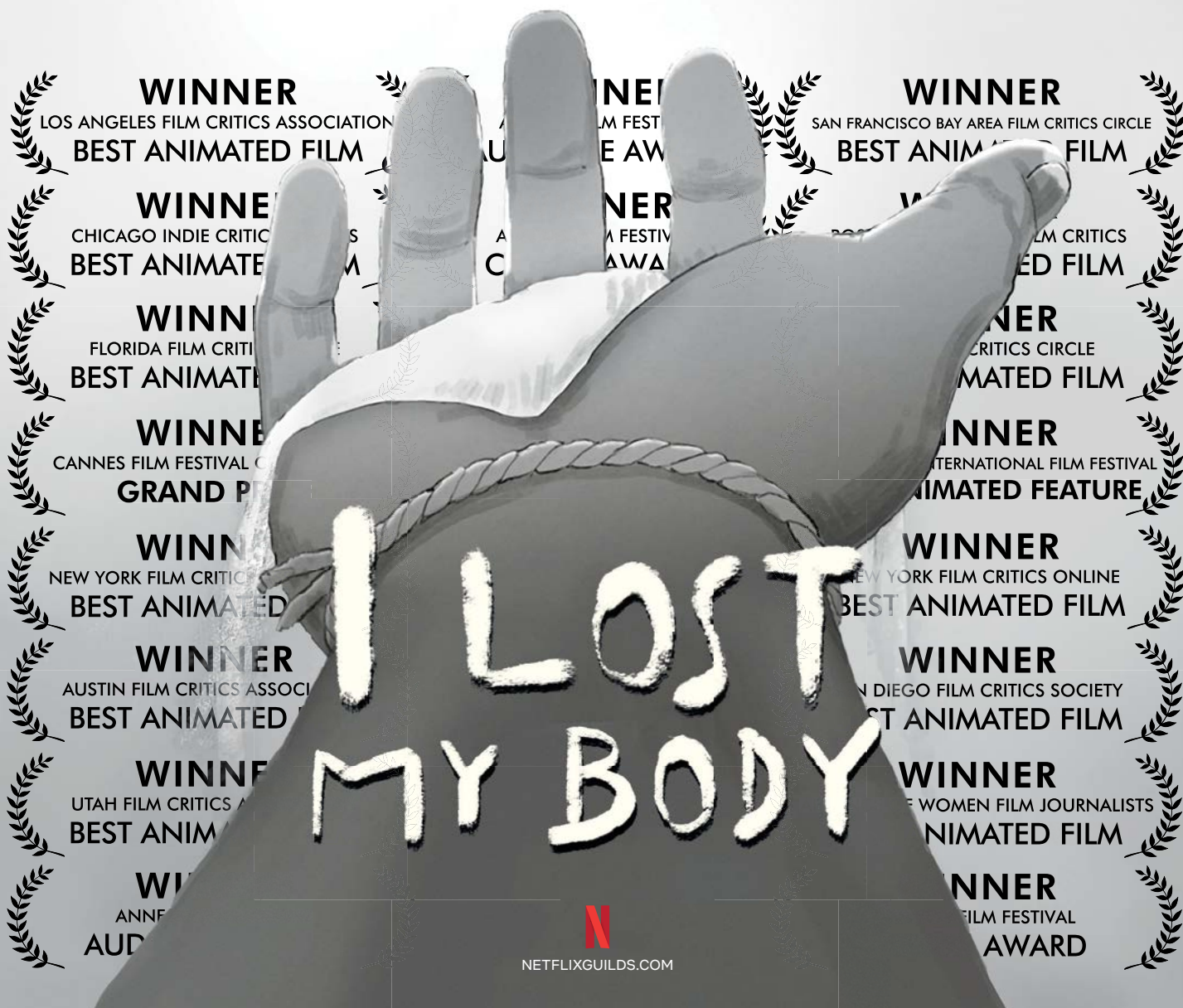
PLAYLIST

DAILY BEAST

The
Guardian

"ONE OF THE MOST ORIGINAL AND CREATIVE ANIMATED FEATURES I'VE EVER SEEN."

VARIETY



March Planner

3 Seek out the next European animation sensation at **Cartoon Movie** in Bordeaux. And don't forget the **Cartoon Business** forum later this month (24-26) in Las Palmas! [cartoon-media.eu]



6 The hunt for magic in a modern fantasy world is on in Pixar's **Onward**, directed by Dan Scanlon.



9 Soak in the genius of director Satoshi Kon with a new 4K restoration of **Tokyo Godfathers**, in select theaters from GKIDS and Fathom Events.



12 The best toons on the isle are toasted at the biennial **British Animation Awards** in London. [britishanimationawards.com]

14 Spring festival season is warming up with events for fans, auteurs and deal-makers around the world this week: **SXSW** (13-22, Austin), **Emerald City Comic Con** (12-15, Seattle), **GDC** (16-20, San Francisco), **Tokyo Anime Award Festival** (13-16), **Tricky Women** (11-15, Vienna), **Cartoomics** (13-15, Milan), **GLAS** (19-22, Berkeley), **Animation Dingle** (19-22, Ireland), **Athens AnimFest** (19-22, Greece) and **AnimeJapan** (21-22, Tokyo) to name a few...



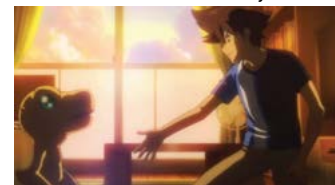
15 The long-awaited third season of **Westworld** leaves the park for a future L.A., with new cast members including Aaron Paul, Lena Waithe, Kid Cudi and NFL star Marshawn Lynch.



23 **Canadian Screen Week** kicks off in Toronto. Special Awards will be presented to David Suzuki, Alex Trebek, Tina Keeper and more. [academy.ca/awards]



25 Celebrate 20 years with the DigiDes- tined with a special screening of brand-new movie



Digimon Adventure: Last Evolution Kizuna, presented by Toei and Fathom Events. Meet key players in film and broadcast from around the region at **Hong Kong FILMART** and the **Asia Film Financing Forum**. [hkfilmart.com | haf.org.hk]

27 Liu Yifei stars as the legendary woman warrior in Disney's live-action **Mulan**, directed by Niki Caro.



30 Mix, mingle and make deals on the beautiful Cannes coast during the **MIPTV** conference and market. [mip.tv]



To get your company's events and products listed in this monthly calendar, please e-mail edit@animationmagazine.net.

ACADEMY AWARD® NOMINEE
BEST ANIMATED FEATURE



“A GAMECHANGER.”

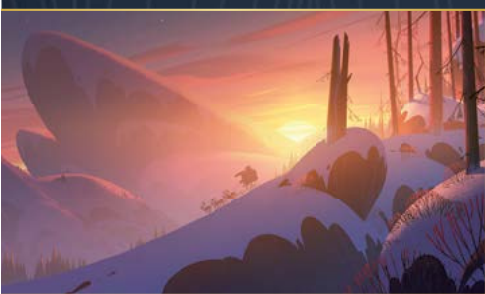
INDIEWIRE

*“Has all the makings of
A CLASSIC.”*

TIME OUT NEW YORK

*“A hand-drawn
MARVEL.”*

THRILLIST



For Your Consideration
BEST ANIMATED FEATURE

Klaus

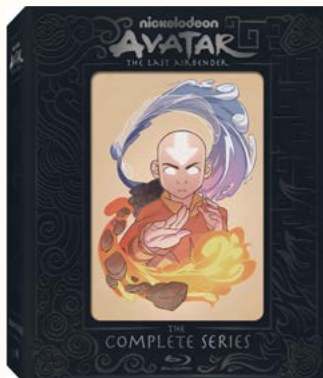


NETFLIXGUILDS.COM



Stuff We Love

STUFF TO WATCH



Avatar: The Last Airbender - The Complete Series 15th Anniversary LE SteelBook [Paramount, \$98 BD] Revisit the epic saga of four powerful warring nations and the elemental magic wielders who fight for them with this triple set, featuring all new artwork for each “book” of the adventure (Water, Earth, Fire) by Caleb Thomas. Bryan Konietzko and Michael Dante DiMartino’s acclaimed anime-inspired Nickelodeon series returns to shelves in just 20K copies of this gorgeous set, with bonus features including commentary, BTS featurettes, interviews and more. [Feb. 18]

FLCL: Progressive/Alternative [Warner, \$20 | \$45 BD] Based on the original anime series written by Yōji Enokido and from director Kazuya Tsurumaki, this collection propels Haruko and her yellow Vespa back into action with 12 episodes from both Adult Swim follow-up series. In addition to the manic mayhem animated by legendary studio Production I.G., fans can slurp up a brand-new 15-minute documentary on both seasons, a featurette introducing a new generation of Fooly-Cooly creators, and more. Don’t forget your helmet! [Feb. 4]



Ne Zha [Well Go, \$25 | \$30 BD | \$35 4K] The breakout Chinese animation hit of 2019, Jiaozi’s empowering tale told with stunning CG animation centers on an earthbound child of the Lord of Heaven. Born with unique powers, Ne Zha grows up a feared outcast, destined to destroy the world – but what if he chooses to become a hero instead? Laced with laughter, super-human action and high-stakes fantasy, this blockbuster cements China’s place on the global animation map. [Mar. 3]

Whitesnake [Shout!, \$17 | \$27 BD] An earlier arrival from the Middle Kingdom, this mythological prequel imagines the lead-in to one of the country’s most beloved folktales – a young woman is saved by a rural snake catcher, but loses her memory. As their love grows, so do the dark threats coalescing around the reemergence of her true identity. Rendered in beautiful 3D CG by Light Chaser Animation, the idyllic landscapes, slashing action and demonic trickster antics have earned *Whitesnake* a warm reception at screenings around the world. GKIDS’ English dub stars Vincent Rordriguez III, Stephanie Sheh, Matthew Moy and Faye Mata. Plus, the set includes an interview with Ji Zhao (co-director with Amp Wong). [Feb. 4]



More to love: **Grave of the Fireflies** BD SteelBook (Sentai Filmworks); **Looney Tunes Parodies Collection** (Warner); **Arctic Dogs** (Lionsgate); **The Point 50th Anniversary Ultimate Edition** BD (MVD); **Color Out of Space** (RLJ Ent.); **Food Wars!: The Third Plate** LE, **Space Brothers #0** (Sen-

tai); **Love Live! Sunshine!! The School Idol Movie: Over the Rainbow**, **Code Geass: Lelouch of the Re;surrection**; **Star Blazer 2199 - The Complete Series** BD, **Miss Kobayashi’s Dragon Maid: The Complete Series**, **Fruits Basket: Season 1, Pt. Two** LE (FUNimation)

ACADEMY AWARD® NOMINATION

BEST ORIGINAL SONG "INTO THE UNKNOWN"

MUSIC AND LYRICS BY KRISTEN ANDERSON-LOPEZ and ROBERT LOPEZ

**"As soon as she hits that chorus,
chills will run down your spine."**

US WEEKLY, Mara Reinstein

"Into The Unknown is a stirring anthem."

CHICAGO SUN-TIMES, Richard Roeper

Disney FROZEN II



STUFF TO READ



The Art of Mulan: A Disney Editions Classic [Disney Editions Deluxe, \$50] An old favorite returns to print, as Jeff Kurti's well-loved fourth book is reissued with stunning additional vizdev art, and a new foreword by Thomas Schumacher, producer and President of Disney Theatrical Group. This luxe hardcover retraces the creation of Disney's first animated feature produced primarily in its Florida studio, a 1998 super hit based on a millennia-old legend. As the new live-action version rides to theaters, it's the perfect time to revisit the traditional toon artistry of this modern classic. [Feb. 11]

Drawing and Painting Expressive Little Faces [Quarry Books, \$23] Under the guidance of watercolor illustrator and Skillshare Top Teacher Amarilys Henderson, readers are taken through "step-by-step techniques for creating people and portraits with personality." Users of this colorful manual are encouraged to explore the possibilities of different media (watercolor, ink, markers) as they learn how to break down and simplify the face and its features, achieve perfect pigments, and get inspired to apply their character-capturing skills to new projects. Great for beginners, rusties or those looking for a fresh angle on their live sketch outings. [Feb. 18]



She-Ra and the Princesses of Power: Legend of the Fire Princess [Scholastic, \$13] Aimed at middle-grade readers, this first installment of a graphic novel epic based on the hit Netflix series follows Adora as she learns to keep up with her growing powers as She-Ra — including a new ability to heal corrupted runestones, the magical source from which princesses draw their power. Glimmer's knowledge of another runestone with a dark past sets our heroes on a dangerous quest to claim its power before the Horde does. Written by Gigi D.G. (*Cucumber Quest*), illustrated by Paulina Ganucheau (*Lemon Bird*); based on an original story by show creator Noelle Stevenson. [Feb. 4]

Wes Anderson's Isle of Dogs [Dark Horse Manga, \$20] Enjoy a fresh take on the celebrated director's stop-motion epic about the banished barkers of Trash Island, following a young orphan boy and his dog Spots. Written and drawn by cult fave manga-ka Minetaro Mochizuki (*Dragon Head*), this interspecies adventure is available in English for the first time in a lovely hardcover format that fans won't be able to keep their paws off of. [Feb. 25]



F O R Y O U R C O N S I D E R A T I O N



**ACADEMY AWARD® NOMINATION
BEST ANIMATED SHORT**

Rosana Sullivan and Kathryn Hendrickson

HITBULL



Farmageddon directors
(left) Richard Phelan and
Phil Becher

A Wild and Woolly Adventure!

Aardman Animations brings some intergalactic fun to *Shaun the Sheep*'s second cinematic journey, *Farmageddon*.

By K.J. Yossman

British stop-motion studio Aardman Animations is bringing cinema's best-known ovine baa-ck with an out-of-this world new adventure in *A Shaun the Sheep Movie: Farmageddon*. In the making for over four years – the Aardman team began developing the sequel before they'd even finished its predecessor, *Shaun the Sheep Movie* – the latest installment of the franchise sees our woolly-headed hero boldly go where no sheep has gone before. In the process, he learns a valuable lesson about responsibility thanks to a brand new character, Lu-La, a young (and adorable) alien with glittery, floppy ears, strange powers and a taste for sugar, who crash-

lands near Shaun's farm.

"We struggled with lots of different types of story until we kind of landed on the one we have," explains Paul Kewley, a producer on both *Shaun* movies. "Funnily enough, [a story] often comes about because you start talking about something personal, and we actually ended up talking a lot about being an elder brother."

In *Farmageddon*, Shaun is depicted as the capricious middle child, while sheep dog Bitzer is the authoritative older brother figure who is left to clean up the mess. It's a paradigm that many

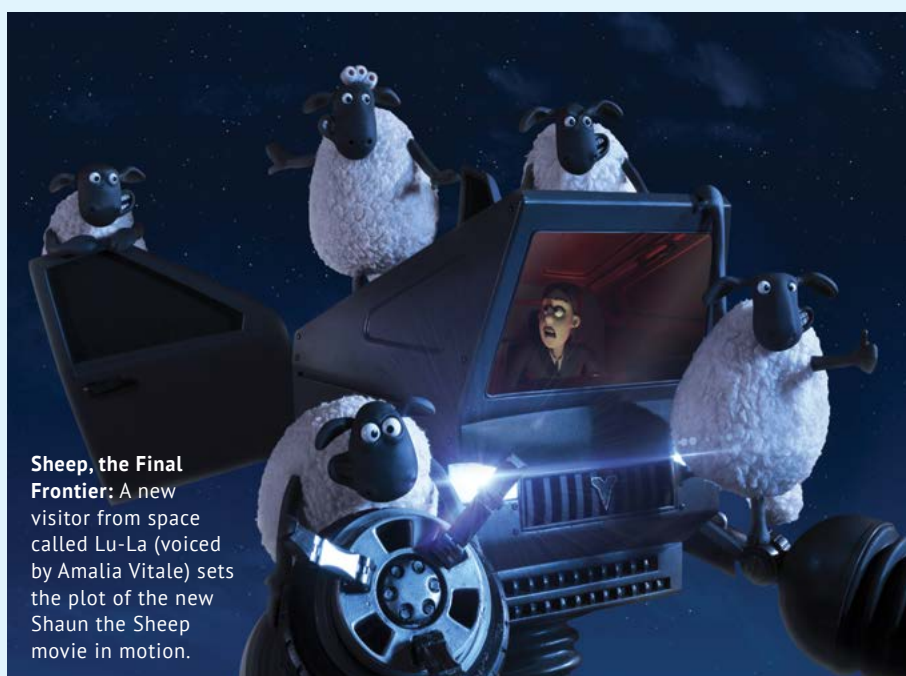
of the creators identified with.

Kewley says the team had been itching to do a space movie for some time. "I'd pitched a number of sci-fi ideas at Aardman over the years after joining [10 years ago]," he says. Somewhat counter-intuitively, it was the pastoral environs of Shaun's home at Mossy Bottom that eventually provided the opportunity for a close encounter of the third kind. "The farm environment and alien movies kind of belong together," Kewley points out. Richard Phelan, who directed the film alongside Will Becher, was equally enamored with the idea of taking Shaun to space. "[We thought] we could bring an alien to the farm and it just sort of snowballed from there because we're all such big sci-fi fans."

The concept also meant

'Adding the new character of Lu-La to such an established universe was a real challenge. We needed to bring someone who is Shaun's equal so audiences will fall in love with her and see why Shaun likes her so much and hopefully care about her as well.'

— Director Richard Phelan



Sheep, the Final Frontier: A new visitor from space called Lu-La (voiced by Amalia Vitale) sets the plot of the new *Shaun the Sheep* movie in motion.



there'd be plenty of opportunities to both pay homage to and, in typical Aardman fashion, gently spoof some of their favorite sci-fi films and television shows, with inspiration taken from H.G. Wells, Steven Spielberg, James Cameron, Robert Zemeckis and Stanley Kubrick, among others. In one scene, a piece of burnt toast looks like the Monolith from *2001: A Space Odyssey*; in another, the stains from a pizza box resemble the inkblot-like language in 2016 movie *Arrival*. "We're just trying to find out the goofiest way of doing these things," says Becher. "There's lots of nods and winks."

It wasn't all fun and games, however. Lu-La's presence at Mossy Bottom proved nearly as much of a trial for the crew as for Shaun, it turned out. "Adding the new character of Lu-La to such an established universe was a real challenge," admits Phelan. "We need[ed] to bring someone who is Shaun's equal so audiences will fall in love with her and see why Shaun likes her so much, and hopefully care about her as well."

The design team were given a blue sky brief when it came to sketching out initial ideas for the alien, and she quickly took shape as a simple, almost 1950s style cone body with a large,

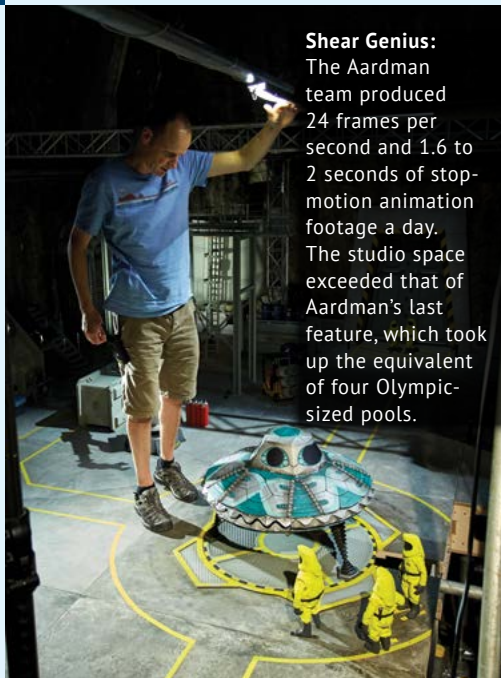
cutesy head, which suited both her childlike character and her co-star's already-established world. "Shaun is such a classic silhouette that he needs to be able to stand next to her," Phelan explains. "We honed in on trying to make her look incredibly simplistic and then, as the film goes on, you find out she's got all these powers."

To give Lu-La a more extra-terrestrial vibe, they asked concept artist Aurélien Predal, who also designed the farm, to create an alien world that was "almost like a tropical fish, like bioluminescent," says Phelan. "He did this almost UV planet and then he did these different color palette tests of Lu-La next to Shaun. And the softer blue and pink, it just really popped." The problem, however, was that the shade of blue they wanted for Lu-La wouldn't work against the greenscreens, which meant fiddling with the tone until they found one that suited both purposes. "The puppet is almost like a baby blue but then on camera sometimes it looks almost purple. It's very technical," says Becher. "There were many, many tests to get it to work." For a final, celestial touch, the team added glitter nail polish to her ears.

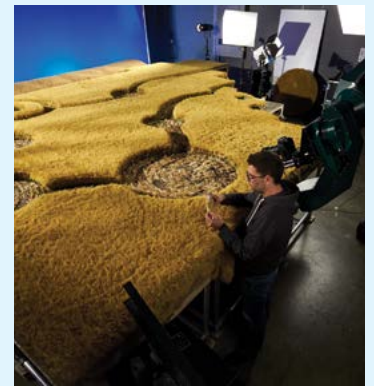
Like most characters in the Aardman cine-

matic universe, the Lu-La maquette boasts a plasticine face atop a wire armature covered by silicon. Without a traditional body, however, the crew initially struggled to work out how she would walk. "Just kind of figuring out who she was and where she came from, how she moved," animator Carmen Bromfield Mason says of the challenges Lu-La presented. In addition to live-action video references, the team also made a life-size (4 ft.) Lu-La maquette. "We ended up using that sometimes to just try and get a sense of how fast she could move, because we wanted her to be quite free of a body," Becher explains. That concept was taken to its limit in one mind-bending scene where she gets hopped up on sugar: the animators swapped the silicon for plasticine "so she can squash and stretch," says Phelan. "It was a real blast to push her as far as she could possibly go."

Both Phelan and Becher are full of praise for how far their animators – who numbered around 30, including the assistants – honed their craft during production. "There's a scene, for example, where Shaun's very emotional, it looks like he's actually breathing," recalls Becher. "The animators have just come so much further since the



Shear Genius: The Aardman team produced 24 frames per second and 1.6 to 2 seconds of stop-motion animation footage a day. The studio space exceeded that of Aardman's last feature, which took up the equivalent of four Olympic-sized pools.



first film that they're using all their abilities and rigs and stuff to make the characters feel more alive." With the aim of producing 24 frames per second and 1.6 to 2 seconds of footage a day, it was, as always, a painstaking shoot, made that much more tricky by fast-paced space scenes. "On this film we were more ambitious in terms of the set pieces, so we had quite a lot of camera moves and quite a lot of really complicated setups," says Becher. "So it actually involved [the animators] working on more singles" (in which every single frame requires the puppets to move rather than every other frame).

For Bromfield Mason, one of the most challenging sequences was in fact a lingering shot in which Shaun's eyes fill with tears as he waves goodbye to Lu-La for the last time. "I had to figure out how I was going to go from Shaun waving happily to realizing that he'll probably never see her again," Bromfield Mason recalls. "You don't really want to go too big with emotional sequences because it could end up looking a little bit pantomime-y, so it's all about the really, really small things – like a slight eye dart or the ears curving down slightly – to get that sense of sorrow."

Aardman artists use a variety of substances – including jelly, glycerin and Vaseline – to create tears, although each solution has different properties. "It depends how long your shot's going to take," Bromfield Mason explains. "You need something that's going to hold its shape really well because you don't want to go for lunch, come back, and then find that one frame to another it's just gone or evaporated or slid

down the face." After concocting just the right blend of substances, the animator proceeded to apply it onto Shaun's eyes with a pin as they fill, drop by drop and shot by shot, with tears. "It's that delicate," she says. The entire sequence took Bromfield Mason two full days to shoot.

Equally tricky, she says, was positioning the

The budget, meanwhile, was roughly the same as for *Shaun the Sheep Movie*, adjusted only for inflation.

Shaun has now been a familiar face at Aardman for more years than some of its staff ("He long predates me," laughs Kewley), which can make working on his films an intimidating prospect, particularly with

creators Nick Park and Richard Starzak (who devised the first *Shaun the Sheep* series) still in the building. "Because we're

'Because we're first time directors — we know the world very well — [but] we were obviously following on from some of the best animation filmmakers at Aardman.'

— Director Will Becher

puppets amid the cameras and lights in the tight interior of the spaceship, which was roughly the width of a laptop. "You need to be really, really slow," she says. "If you drop something, like a mouth or an eyelid, that's gone. There's so much rigging underneath you can't get it." At the same time, *Farmageddon* also boasts some of the biggest sets Aardman has ever done, such as the International Space Station. Some were so big, in fact, they would have gone past the roof, and so had to be set on their sides. "They tipped the cameras up sideways to shoot them and it was a real brain-melter for the crew," says Phelan. "Everything had to be built sideways, but then we'd flip all the monitors so the animators can see what they're doing."

Although they don't know the exact size of the sets, they said the studio space used for *Farmageddon* exceeded even that of Aardman's last feature, *Early Man*, which took up the equivalent of four Olympic-sized pools. "And Rich and I are basically walking around that all day," says Becher. "So I think we figured we did about seven kilometers (4.4 miles) each a day, quite easily."

first-time directors – we know the world very well – [but] we were obviously following on from some of the best animation filmmakers at Aardman," says Becher. "And actually, it was a massive joy to be given the responsibility, because that was a huge task for us to try and outdo the first film or try and make it feel different."

"I think what everybody enjoys is that process of telling great stories, making great films, engaging the audience," Kewley agrees. "So nobody's precious about [the characters] in those terms and everybody loves the characters as well, so it's fun. It's a little daunting at times when Nick walks into the room or Richard walks into the room and you think, 'I hope we've done the right thing with their characters,' but they're always massively supportive. And Shaun's just a brilliant character, isn't he?" ♦

A *Shaun the Sheep Movie: Farmageddon* premieres on Netflix on February 14. The movie is nominated for the BAFTA for Best Animation Feature and has already made over \$37.7 million internationally.



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Portrait of a Western Icon as a Young Girl

We take an early look at Rémi Chayé's beautifully crafted 2D-animated feature *Calamity: A Childhood of Martha Jane Cannary*.

By Ramin Zahed

Four years ago, French helmer Rémi Chayé's debut feature *Long Way North* dazzled audiences around the world and impressed critics. The beautifully visualized 2D movie centered on a feisty 19th century Russian heroine who went searching for her grandfather in the North Pole. This year, the talented director is back with another stunning animated epic set in the past: *Calamity: A Childhood of Martha Jane Cannary* charts the early days of the famous frontierswoman and professional scout as she has to take care of her siblings after her father is injured during their journey west.

Chayé began looking for new ideas about five years ago, when he was about to finish his last movie. "I stumbled upon a documentary about Calamity Jane on the French TV channel Arte," he tells *Animation Magazine* in a recent interview. "That's how I discovered that Martha Jane Cannary, who would become Calamity years later, had travelled along the Oregon Trail and that she had learned a lot during those times. Hunting, riding horses, driving carriages; she had loved this period despite the recent loss of her mother. I started thinking: What if her father had had an accident and Martha Jane is driven into living a boy's

life? She discovers the freedom attached to it and never wants to give it back. That could be a good subject."

That's when Chayé asked collaborators Fabrice de Costil and Sandra Tosello to write a script based on the idea, and they presented it to the veteran producer Henri Magalon, whose credits include *Ernest and Celestine*, *Zombillennium* and *Long Way North*. "The idea for *Calamity* was born first and foremost from my desire (and the whole team's) to go on a new adventure together. *Long Way North* had been an extraordinary experience for all of us – a film that had its share of challenges, but one that resulted in a collective outcome which we're all very proud of."

A Pioneering Force

Magalon says he immediately saw the subject matter's great potential: "A new, strong female character and an emblematic figure of the place of women in the modern world, Martha Jane Cannary, in my view, is the first famous actress in history. Before even the birth of cinema, she was able to invent her own legend through her 'stage performances' and her stories in a society which confined women to an established role. Without renouncing her

femininity, she helped in opening mentalities to the prospect of seeing a girl be free, leading and independent."

With an estimated \$9.4 million budget, the movie, which is a co-production between Maybe Movies in France and Nørhum Studios in Denmark, took about six years to complete. The clean 2D animation, which incorporates few lines, was produced using Adobe Animate. The pipeline was created based on Adobe Animate from the storyboard stage to the final cleanup. "*Calamity* took us about four years less than the previous one," says Chayé. "That's pretty fast for a European animated film," adds Magalon. "We spent three years on the story and the script before having any of our partners read it, and the main financing of the movie took only six months. After that, we had two years of actual production between graphic design, storyboard, animatic, animation, compositing, music and sound post-production. Everything went great among the different teams that were gathered firmly around a strong story."

The producer mentions that the creative team around Rémi really gave it their all to realize his vision. "From script to animation, from junior to experienced artists, all associ-

Female Trailblazer: A TV documentary about the life and times of Wild West heroine Calamity Jane inspired director Rémi Chayé to think about her adventures as a young girl.



Henri Magalon



ated talents demonstrated their commitment to the production each and every day. It should also be noted that, back in 2012, Rémi was the first animation director to insist on parity, requesting a recruitment at each qualification level of 50% women, 50% men. This was a major move at the time and remains a key creative improvement for all of us."

Magalon says the innovative project involved a considerable amount of risk. "The movie is one of the most ambitious European independent productions of the moment," he notes. "Risks were taken to complete the financing plan. We had to convince European partners to fully invest in our film in order to avoid being forced either to relocate part of the production to additional territories, and/or to reduce quality quotas. But the eminent family audience potential makes the adventure worth it, and we trust in our strategy to bring back such a fresh and wise tale both on domestic and international screens."

ing (2011). "Our biggest challenge was depicting the grandeur of the American landscape. Just as we did in *Long Way North*, we drew our characters with no outlines. The style is a little more realistic though, but the animation is still as simple as possible. We tried to evoke the most possible emotions with the least number of drawings.

The director points out that the challenges of making an animated feature are numerous, especially with a subject that stages a convoy of carriages, a community of pioneers, horses, dogs and many characters. He adds, "But the biggest challenge is to create a narrative and visual movement that grows from the beginning to the end and stops the audience from thinking about where they are."

impressed that they handle such long production cycles in animation. "But they think that it's easier for us because our scripts are aimed at children," he says. "But in my experience, it's the complete opposite, because kids are the most demanding audience in terms of story logic and character psychology. They are uncompromising on every detail and they want to understand everything. Moreover, we have an even greater ethical responsibility, because children discover values for the first time through animated films!"

Now that the film is about to arrive in cinemas this spring, Chayé has high hopes for his feisty Western heroine. "Our movie is about a girl that crosses the cultural fence between genders," he concludes. "It's also about the

"Our movie is about a girl that crosses the cultural fence between genders. It's also about the price she pays for doing so."

— Director Rémi Chayé



price she pays for doing so. It's a movie that says that you don't have to be defined by the strict traditions and gender stereotypes associated

Diving into Saturated Colors

The film's highly stylized and impressionistic visuals had some interesting sources of inspiration. Chayé says he and the film's color designer Patrice Suau (*I Lost My Body*, *Long Way North*, *Les Lascars*) looked at many of the vintage travel posters from the 1930s and 1940s. "These images had very saturated colors and dynamic simplifications," explains the director, who has worked on a wide range of animated movies, including *The Secret of Kells* (2009), *Eleanor's Secret* (2009) and *The Paint-*

"Completing a 2D animated feature is more and more of a challenge these days, when 3D CGI has now become the main, if not the only, thing offered to kids," says Magalon. "I would have to say that the thing I'm personally very proud of is this character-driven story of Calamity. It is a strong, yet simple adventure that I hope children and their parents will equally enjoy watching."

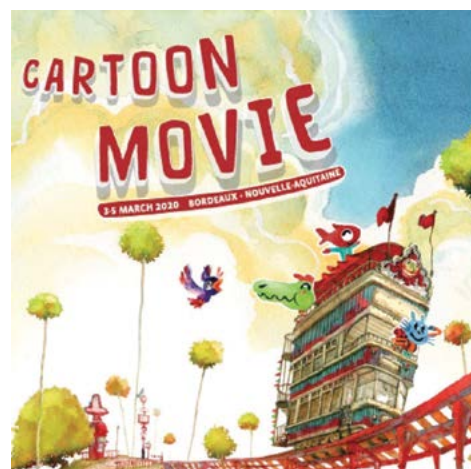
Magalon mentions that because he also works on live-action features and documentaries, his producer friends in the industry are

with being a girl. I hope that the public will leave the theater feeling that they have actually met Calamity Jane and know a lot more about this fascinating figure." ♦

Calamity: A Childhood of Martha Jane Cannary will have a sneak preview at Cartoon Movie in Bordeaux in March. The film will be released later this year in France by Gebeka. It is produced by Maybe Movies and Nørlum, and co-produced by 2 Minutes, France 3 Cinema and 22D Music Group.

Euro Movies in the Spotlight

The 22nd Edition of Bordeaux's Cartoon Movie offers three days of nonstop creative movie pitches, lively discussions and opportunity to track funding for future projects.



We know the first few months of the year are brutal times for movie lovers. After all, that's when studios unload all their post-Oscar season duds. If you need to see the light at the end of the tunnel, we suggest a visit to the annual Cartoon Movie event, which is held in Bordeaux, France, March 3-5. This year, the show will spotlight 66 excellent animated projects in different stages of development and production to over 900 participants from 40 countries. We caught up with program director Annick Maes to find out the scoop on this year's high-profile program.

"The movies are always the stars of the event," says Maes. "It's quite a great display of creativity, as European producers dare to innovate in terms of modern and unusual graphic styles, and targeting new audiences such as young adults. This year we noticed that 14 projects out of the 66 are aimed at adults, but of course, we still have a wide range of family entertainment."

According to Maes, one of the most obvious trends is the rapid growth of animation throughout Europe, beyond France. "Spain doubled the number of projects selected, Denmark remains dynamic (Nordic countries together [are presenting] seven projects) and Germany's presence is strong with projects from well-known studios such as Ulysses Filmproduktion," she notes. "For the past four years, we have also put the spotlight on one country for each edition, and this year we are focusing on animation produced in Luxembourg."



Talent Takes Center Stage: From top: Host Theo De Marcousin interviews prize winner Anca Damian (*Marona's Fantastic Tale*), 2019 presentation and prize winners, the transmedia hit *Hilda* is the subject of one of the 2020 keynotes.



Bridging Publishing, Gaming and Transmedia

At press time, Cartoon Movie was also planning two major keynotes: "Producing Animated Films with Games' Technology," presented by Unity Technologies' Mathieu Miller and "*Hilda*: From Comic Book to Animated Series to Video Game: A Transmedia Success Story," presented by Sam Arthur of Nobrow.

The organizers also point out that there is a large diversity of visual styles and content this year. "We also noticed that producers are experimenting with new distribution strategies as well," says Maes. "Not only via YouTube, but also Snapchat, TikTok and Instagram (see Copenhagen Bombay's upcoming feature *I'm Helena*, for example)." She also mentions the abundance of book and graphic novel adaptations in the mix in 2020: *The Unspeakable: A Lovecraftian Fragment*, *The Hermit and the Bear*, *The Character of Rain*, *Tafti*, *The Shrew of Destiny*, *Molesworth* and *The Legendaries* are some of this year's prominent adaptations.

"The European studios are working a lot," concludes Maes. "They are even experiencing a shortage of animators. The sector has great potential: The producers co-produce easily with other countries, they can adapt quickly to new technological developments, and they sell their feature films all over the world. The animation industry is undergoing a disruptive transformation, but this development is also providing a great opportunity for new formats and content from new players and streaming platforms." ♦

For more info, visit cartoon-media.eu.

Twelve Movies to Track at Cartoon Movie 2020

If you want to get a special sneak peek of what the European feature animation community is working on, you won't get a better opportunity than the annual Cartoon Movie event, taking place March 3-5 in Bordeaux. Here are 12 of the more intriguing titles that caught our attention this year. (Please check our website for full coverage of the event in March.)

Adam and the Magic Cloud

A handicapped young boy discovers that his differences can be his greatest strengths when he's magically swept into a mysterious vortex by small creatures called Dreamos, who are fighting the evil forces of Darkos. Produced by Aissam Bourak and Florent Mounier (*Iqbal*, *Tale of a Fearless Child*, *1884: Yesterday's Future*) and produced by 2d3D Animations (France).



Adam and the Magic Cloud

The Amazing Maurice

Ulysses Filmproduktion (German) and Cantilever Media (Ireland) are producing this CG-animated features based on Sir Terry Pratchett's popular *Discworld* novels. A streetwise cat named Maurice finds a a stupid-looking kid who plays a pipe, and has his very own horde of rats – rats who are strangely educated and literate, so Maurice can no longer think of them as "lunch." But things take a sinister turn when someone begins to play a sinister tune. Directed by Toby Genkel (*Yakari*, *A Stork's Journey*) and Florian Westermann, written by Terry Rossio (*Shrek*, *Aladdin*, *Pirates of the Caribbean*), with character designs by Carter Goodrich (*Ratatouille*, *The Croods*, *Brave*).



The Amazing Maurice

Even Mice Belong in Heaven

Whizzy the Mouse and Whitebelly the Fox become good friends after they die and meet in animal heaven. The plot thickens when they return to Earth and are reborn into opposite roles in this charming pic, which combines stop-motion and CG animation. Directed by Jan Bubeníček (*The Pirate*, *The Nutcracker in 3D*) & Denisa Grimmová (*Fimfarum: The Third Time Lucky*). Produced by Fresh Films (Czech Republic), Cinemart (Slovakia), Les Films du Cygne (France), Animoon (Poland).



Even Mice Belong in Heaven



Fleak

Fleak

This CG-animated fantasy adventure centers on Lauri, a 12-year-old boy who loses his ability to walk, but gains a friendly creature from another dimension – and together they have to save both their worlds from a shadow monster. Produced by Finland's Anima Vitae (*Niko and the Way to the Stars*), Anima Vitae Point (Malaysia), Poland's Animoon (*Acid Rain*) and Godo Films (France).

Girl and Wolf

A brave young girl will have to face dark childhood traumas, soulless hunters, magical wild spirits and an ancient pack of wolves in a medieval village in this adaptation of Spanish artist and animator Roc Espinet's popular graphic novel. Produced by Spain's Hampa Studio (*Buñuel in the Labyrinth of the Turtles*, *The Shadownsters*).

The Inventor

Directed by Pixar veteran Jim Capobianco, this mixed-media project centers on a chapter in Leonardo da Vinci's life where he seeks to find the meaning of life while he flees Italy to work in the court of Francis I and build the "ideal city." Produced by Folioscope (France) and Leo and the King (U.S.)



The Island

The Island

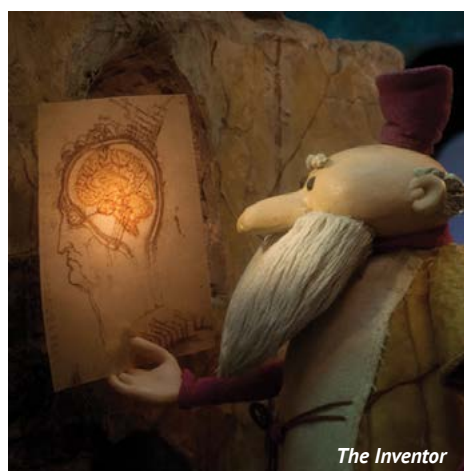
This imaginative, surreal new take on the classic *Robinson Crusoe* story centers on a doctor whose solitude on an island in the Mediterranean is voluntary, while Friday is the only survivor of a lost boat from Africa. According to the film's synopsis, the island becomes a surreal augmented reality reflection of our modern existence. The 2D/CG/cut-out musical comedy is directed by Anca Damian (*Marona's Fantastic Tale*). Produced by Aparte Film (Romania), Take Five (Belgium).

The Last Whale Singer

Directed by Reza Memari (*A Stork's Journey*), this 3D stereoscopic movie centers on Humphrey, the timid son of the last whale singer, who will have to save the oceans after he accidentally frees a deep sea monster from its ice prison. Produced by Telescope Animation (Germany), PFX (Czech Republic) and Big Bad Boo (Canada).



Girl and Wolf



The Inventor



The Last Whale Singer

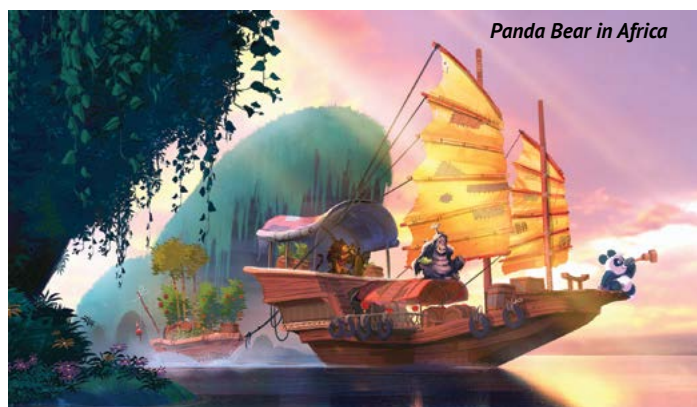


I Am Helena

Karla Von Bengtson (*Next Door Spy*) directs this highly original 2D-animated movie which centers on a 13-year-old girl's difficulties as she transitions from being a child to a young teen. During a school trip, she is dared to climb the local volcano. It's either that or admit to having feelings for her best friend, Andy. Produced by Denmark's Copenhagen Bombay (*The Great Bear, Beyond Beyond*).

Molesworth

A young, resourceful student at St. Custard's School for Boys suspects that one of the staff has been stealing school funds to pay off shady gangsters in this hilarious homage to 1950s London bank heist movies. Directed by veteran 2D animator and character designer Uli Meyer (*Space Jam, Pocahontas, Dolittle*). Produced by Lupus Films (U.K.), Uli Meyer Studios (U.K.), Melusine Productions (Luxembourg).



Panda Bear in Africa

Karsten Kiilerich (*Raggie, Terkel in Trouble*) and Richard Claus (*The Little Vampire*) direct this charming CG-animated adventure which follows a young Panda as he travels from China to Africa to rescue his kidnapped friend, Jielong the Dragon. Produced by Cool Beans (Netherlands) and A.Film Productions (Denmark).

They Shot the Piano Player

Chico & Rita helmers Fernando Trueba and Javier Marsical are directing this musical journey into the origins of the world-renowned Bossa Nova musical movement. The story finds a New York music journalist (voiced by Jeff Goldblum) embarking on a quest to uncover the truth behind the tragic disappearance of a young Brazilian piano virtuoso, Tenoria Jr. Featuring the music of João Gilberto, Caetano Veloso, Gilberto Gil and Vinicius de Moraes. Produced by They Shot the Piano Player (Spain), Film Constellation (U.K.), Fernando Trueba Producciones (Spain) and Prima Linea Productions (France).



Visit cartoon-media.eu for more information.

Animation Magazine congratulates all the brilliant nominees of the 92nd Academy Awards.

Best Animated Feature

How to Train Your Dragon: The Hidden World (Directed by Dean DeBlois) DreamWorks/Universal

I Lost My Body (Directed by Jeremy Clapin) Xilam/Netflix

Klaus (Directed by Sergio Pablos) SPA Studios/Netflix

Missing Link (Directed by Chris Butler) LAIKA/United Artists

Toy Story 4 (Directed by Josh Cooley) Pixar/Disney

Best Animated Short

Dcera (Daughter) (Daria Kashcheeva)

Hair Love (Matthew A. Cherry, Everett Downing Jr., Bruce W. Smith)

Kitbull (Rosana Sullivan)

Memorable (Bruno Collet)

Sister (Siqi Song)

Best Visual Effects

Avengers: Endgame (Dan DeLeeuw, Russell Earl, Matt Aitken, Dan Sudick)

The Irishman (Pablo Helman, Leandro Estebecorena, Nelson Sepulveda-Fauser and Stephane Grabli)

The Lion King (Robert Legato, Adam Valdez, Andrew R. Jones and Elliot Newman)

1917 (Guillaume Rocheron, Greg Butler and Dominic Tuohy)

Star Wars: The Rise of Skywalker (Roger Guyett, Neal Scanlan, Patrick Tubach and Dominic Tuohy)

Best Song

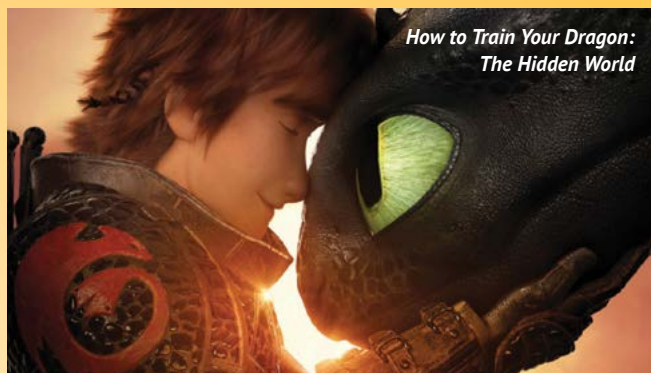
"I Can't Let You Throw Yourself Away" (*Toy Story 4*)

Music and Lyrics by Randy Newman

"Into the Unknown" (*Frozen II*)

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

The 92nd Oscars will be held on Sunday, February 9, 2020, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, and will be televised live on the ABC Television Network. For more info, visit www.oscars.org.



*How to Train Your Dragon:
The Hidden World*



I Lost My Body



Klaus



Missing Link



Toy Story 4

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It's the End of the World and She's Just Fine!

How the creators of DreamWorks' new *Kipo and the Age of Wonderbeasts* introduced a refreshingly original vision set in a post-apocalyptic world.

By Ramin Zahed

Radford Sechrist and Bill Wolkoff are genuinely excited about presenting their charming new post-apocalyptic survivor to Netflix audiences this year. After all, the two creators worked hard to make their highly imaginative, funny and endearing 2D-animated series *Kipo and the Age of Wonderbeasts* for over four years. The first season of the show, which debuted last month on Netflix, centers on Kipo, a young Korean-American girl (voiced by Karen Fukuhara) who is finding her way in a mysterious world where humans have been forced to live underground and animals have mutated in unexpected ways.

Sechrist, a story artist on features such as *Kung Fu Panda 2*, *How to Train Your Dragon 2* and *Penguins of Madagascar* and head of story on Sony's *Wish Dragon*, says he came up with the idea for the show just walking around his neighborhood in Los Angeles. "I knew I wanted to create a project that was set in a post-apocalyptic world, so I'd walk around Los Feliz and try to imagine what everything would look like with overgrown plants and mutated creatures walking around some 200 years after a major apocalypse," he recalls.

"I'd go to the coffee shop and see a barista dressed like a lumberjack and try to imagine how a cat would look in that same outfit. I also based a lot of the characters in the show on my friends and people I knew."

Originally, Sechrist conceived *Kipo* as a webcomic, but when DreamWorks Animation TV CCO Peter Gal discovered his concepts, he encouraged Sechrist to pitch it as a TV show. "I pitched the series as, 'Walking Dead, but every-

narrative. "I saw the potential to tell a big story about a young girl coming of age against this amazing, irreverent backdrop that had incredible adventure and comedy," Wolkoff says. "I loved Kipo instantly. Here is this relentlessly positive person with this great sense of wonder, set it in a dangerous world, which would turn most people cynical. This was the perfect character to root the rest of the show around."

Wolkoff, who has written for shows such as *TRON: Uprising*, *Star Wars Rebels* and *Once Upon a Time*, says he can't praise Sechrist's unique vision and drawing style enough. "The show stands out because his style is such a huge part of every frame. I'm so excited to tell this whimsical end-of-the-world story that is not bleak and apocalyptic."

The show's visuals owe a lot to some of Sechrist's favorite movies and TV shows from his youth. "It's definitely influenced by a lot of anime," he says. "I am a huge fan of things like *Tekkonkinkreet* (2005), Studio Ghibli movies and *Attack on Titan*, as well as American shows too, like *Teen Titans*. So, it is a mixture of things I love."

Helping bring Sechrist and his team's visions to animated life is South Korea's Studio Mir, best known to U.S. viewers for their

"I knew I wanted to create a project that was set in a post-apocalyptic world, so I'd walk around Los Feliz and try to imagine what everything would look like with overgrown plants and mutated creatures walking around some 200 years after a major apocalypse."

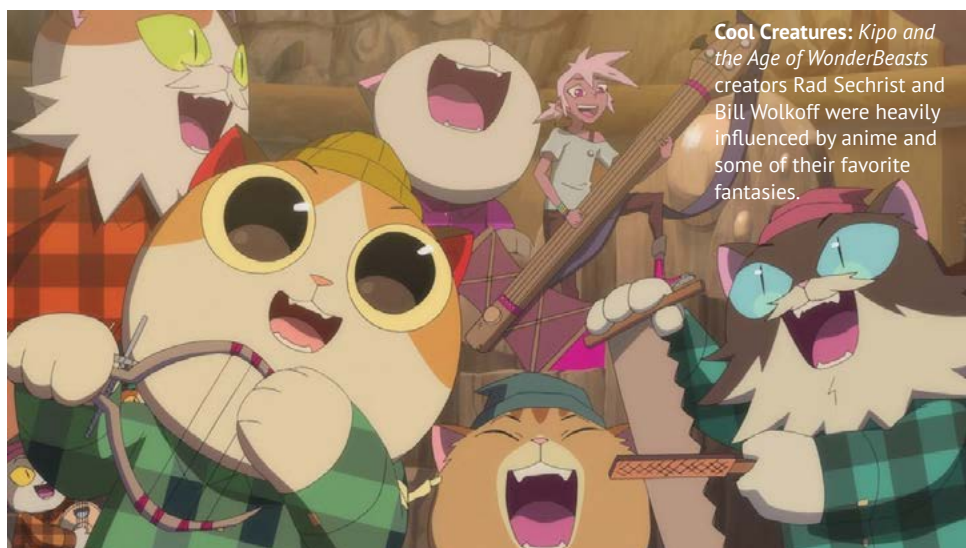
— Exec producer and creator Radford Sechrist



thing that's trying to kill you is adorable," he says. "Our main character, Kipo, grew up in an underground city, and life for her was pretty much like ours. Her burrow gets attacked, she ends up on the surface for the first time, and she's like the viewers' gateway in."

Positive Protagonist

Before long, exec producer Bill Wolkoff also joined the project to help guide and pace the



Cool Creatures: *Kipo and the Age of WonderBeasts* creators Rad Sechrist and Bill Wolkoff were heavily influenced by anime and some of their favorite fantasies.

work on acclaimed shows such as *The Legend of Korra* and *Voltron: Legendary Defenders*. “We were looking at some different animation studios, and I was always a huge fan of Studio Mir. They had worked on all my favorite shows and I was super excited to have the possibility to work with them.” According to Sechrist, Studio Mir generates some 22,000 hand drawings per episode for the series. “It’s all drawn on paper and pencil,” he says. “All completely hand-drawn.”

Studio Mir Spreads Some Magic

The production team included five writers in addition to Sechrist and Wolkoff. “For our first season, we had two teams, and each team had a director and three board artists,” says Sechrist. “It takes us about six weeks to board the show. Then our editor would work on the animatic, and we would ship that overseas to Korea. Mir would send us back a full pass, full-color animated, at which point we would do a few retakes — but they would do such a great job. I talked to other people who work on

shows, and they were quite surprised at how few the retakes were that we needed to do with Mir.” Approximately 60 people worked on the show at DreamWorks, and about 55 at Mir.

Of course, both Sechrist and Wolkoff ad-

“I saw the potential to tell a big story about a young girl coming of age against this amazing, irreverent backdrop that had incredible adventure and comedy.”

— Exec producer and co-creator Bill Wolkoff



mit that the experience has had its share of challenging moments. “I had worked in features before this, so I was quite shocked by the speed with which people work in TV,” says Sechrist. Wolkoff adds, “This was the first time exec producing for both Rad and I. The main challenge for me was that we had to create this rich mythology for this series. We had a lot of conversations about the role of each character and where it was going. We are also fortunate to have a great writing staff that really took ownership of the show. It was an epic undertaking.”

Wolkoff says he’s really excited that he and his team get to tell a kind of story that is quite rare in children’s animation. “We also have a really diverse cast that is reflective of the world today,” he adds. “It was really important for Rad and I to have a creative team that was diverse and inclusive to tell these stories in the best way. We wanted to empower our team to make decisions that we couldn’t have made on

our own. That’s why the show feels authentic and has a fresh perspective. It’s also very funny.”

Surprise Messages

“For me, every day of working on the show feels like Christmas morning,” admits Sechrist. “It really never gets old. I have this grin on my face. I thought it was so exciting to tell this story that was fun and funny and cool. I thought it was so great that we could go so much deeper a season of the show than we could with a feature. DreamWorks let us do some really cool stuff, and I was actually surprised that they let us do some of the messaging that we got to do throughout the show. I can’t be any more specific because I don’t want to give away any spoilers!”

Sechrist, who studied chemical engineering at UC Santa Barbara, actually began drawing comic books for fun when he was in college. “I grew up drawing, but when I graduated from high school, I didn’t know animation could be a career,” he recalls. “It wasn’t until I published my comic books and met other artists and professionals when I realized that I could pursue comics and animation as a career, so I moved to L.A. and got into animation.”

For Wolkoff, it was the National Film Board of Canada and shorts such as Richard Condie’s *The Big Snit* that prompted him to get into writing for TV after finishing his studies at Wesleyan in Connecticut. “I actually made animated films in college. When I saw the *Big Snit*, I couldn’t believe that animation could do so many things at once — be funny as hell and tell a deeply emotional story as well. That was the bar I set for myself. I wrote a 10-page script during my senior year, but only got to animate two pages of it. I knew then that I was best suited for writing.”

The dynamic duo offer a couple of tips about getting into animation before the end of our interview. “If you want to be an artist, I always tell people to check out the Concept Design Academy in Pasadena, Calif.,” says Sechrist. “It’s a great place to learn.”

“I would say watch the TV show or movies that you love very closely and try to understand what they do,” says Wolkoff. “Study them carefully, and then decide what it is that you have to offer; what is the perspective that only you can bring to the world, and that will help you find your path in animation.” ♦

The first season (10 episodes) of DreamWorks’ *Kipo and the Age of Wonderbeasts* is currently available to stream on Netflix.





Meet the New Quirky FOX Family

Exec produced by Mike and Julie Scully and Amy Poehler, *Duncanville* is the latest addition to FOX-TV's menagerie of lovable animated comedies.

By Ramin Zahed

Mike and Julie Scully know a few things about writing and producing shows about animated families. After all, Mike has worked as writer and exec producer on that little-known show *The Simpsons* since 1994, and Julie Thacker, his wife of over 20 years, has also written for the series since 1999. They have also worked on shows as diverse as *Parks and Recreation*, *Complete Savages*, *The Pitts*, *Napoleon Dynamite* and *Fuller House*. This month, the talented couple launch a brand-new, animated prime-time show on FOX-TV's Sunday night block called *Duncanville*.

Exec produced by their friend, actress Amy Poehler (with whom Scully worked on *Parks and Recreation*), the show centers on Duncan, a "spectacularly average 15-year-old boy, his family and friends." Poehler, who is no stranger to animation (*The Mighty B!*, *The Awesomes*, *Inside Out*), provides the voice of the boy and his high-strung mother. Emmy nominee Rashida Jones (*Parks and Recreation*) voices Mia, his crush and classmate, and Ty Burrell (*Modern Family*) provides the voice of Duncan's dad on the 2D-animated show, which has been picked

up for a 13-episode first season on the network.

Mike Scully says the inspiration for the show goes all the way back to 2016 when he got a text from Poehler, who told the couple that she wanted to create an animated show with them. "Amy had just done *Inside Out* for Pixar around that time, and animation seemed like a fun idea," he recalls. "We started kicking around some ideas and we quickly came up with Duncan. Amy wanted to do the voices for two characters — Duncan and his mother. We tried to tell her that it was going to be daunting. We told her, 'Do you know what you're getting into?' But she insisted."

Help from Ed Sheeran

After they pitched the show to Fox in May of 2017, the network fast-tracked it, and the series got picked up in November of 2018. "We've been producing the show with Bento Box (*Bob's Burgers*) for the past year," says Julie Scully. "Bento did the eight-minute presentation for the network, and they ordered 13 episodes."

The Scullys admit that their original pitch was a bit more unusual than most. "We didn't have a particular visual style in mind, because we can't draw," says Mike. "Once it was decided to go with Bento Box, they worked on different character designs and potential looks for the show. There was a lot of back and forth. But when we were pitching to FOX, we didn't have any drawings to show the network. We were talking about Duncan as a teenage boy with messy red hair, and Julie found a picture of teenage Ed Sheeran on the internet and a picture of Dave Grohl (lead singer of the band Foo Fighters) and that's what we used as visual aid for Duncan and his best friend!"

Duncanville follows the daily lives of Duncan Harris, who seems to be always one step away from making a bad decision; his mom, a parking enforcement officer who dreams of being a detective someday; his dad, his 12-year-old sister (Riki Lindhomme) and Jing (Joy Osmani), his six-year-old sister, who often provides the voice of reason in the family!

According to the Scullys, what makes the show stand out is that the kids are older than



the usual characters we see in animated sitcoms. "Bart and Lisa on *The Simpsons* are 10 and eight, for example, and Tina on *Bob's Burgers* is 12 I believe," says Mike. "Duncan is 15, and we're trying to capture that period in your life where you can taste adulthood, independence and freedom, but you don't have any of it. You have your learner's permit, but you have to have your mom in the car with you!"

"We talked about *That 70s Show*, where Topher Grace's character was in the middle of his friends and parents," adds Mike. "We used that as a model, but we lean more on the family than they did." Julie points out, "We also have a great mom character, who has a career and, like most American women, she makes 70 cents on the male counterpart!"

OK, Boomer!

When they were discussing the character of Duncan's dad, Poehler suggested that he should be like Mike Scully. When Mike asked her what she meant, Poehler responded, "You know how you can take any conversation and turn it into a boring story about Bruce Springsteen? That's what I mean!"

The couple, who have five grown daughters (between the ages of 29 and 37 years old), mined some of the experiences of raising them, as well as their own teenage years,



All in the Family: *Duncanville* features a stellar voice cast, including Amy Poehler (as Duncan and his mom!), Ty Burrell, Rashida Jones, Wiz Khalifa, Yassir Lester and Joy Osmanski.

for the show. They also relied on real-life stories from Poehler, who has two sons who are approaching their teenage years. "What was really important for us was to have characters that the audience would care about," says Julie. "Shakespeare's stories are still being told today because you care about the characters." Mike adds, "If the story

is emotionally grounded, can be crazier with the storyline. You want the audience to see a little bit of themselves and their families in it. Technology and clothes and hair, that kind of stuff changes, but the emotional parts — the insecurities, the awkwardness — those things stay the same.

As an example, Mike describes the show's pilot episode. "We find out that Duncan has his driver's permit, but he never asks to drive the car, which drives his father crazy because when he was a kid that's all he ever dreamed

"The teens on the show are a diverse mix. They have cell phones, which you don't see a lot in animation. We didn't want to pretend that they don't exist, but we also didn't want them to be constantly looking down on their screens. There's a character named Yangzi, played by Yassir Lester, who is very plugged in social media-wise. We are trying to represent all different types of teenager."

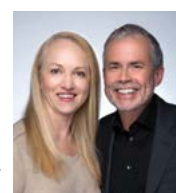
Julie also brings up the fact that the show has a very diverse cast. "Our family has an adopted daughter named Jing," she says. "We don't really talk about it, we don't have an origin story [for Jing's adoption]. Families look different now and it's nice to have a character like that as a matter of fact." *Modern Family* really opened the door to the fact that families look different now," adds Mike.

Interestingly enough, neither Mike or Julie ever thought they would find a career in animation when they were growing up. "We loved

animation as kids, the Warner Bros. cartoons and all that, but it wasn't our goal," says Mike. "We got very lucky when we stumbled into *The Simpsons*.

"We hope audiences will laugh ... We hope they like the characters and want to come back and see them again the following week. And we hope they all want to buy their t-shirts."

— **Exec producers and creators Mike and Julie Scully**



of," explains Mike. "There are still kids now that can't wait to start driving, but there are also kids that don't care that much about it because they feel self-driving cars are coming and eventually they'll have their own Uber account. Why do I need to drive? We wanted to play into that and also wanted to find a reason that Duncan decides he really wants to drive, which is because of his crush on his friend Mia."

Unlike Duncan, Mia is very politically aware and socially conscious. She's always on her way to a protest or a social cause. "She awakens Duncan's social consciousness," says Mike.

We learned a tremendous amount not just about writing for animation but comedy writing in general from that experience."

For now, they have pretty basic goals for what they'll achieve with *Duncanville*. "We hope audiences will laugh," says Mike. "We hope they like the characters and want to come back and see them again the following week. And we hope they all want to buy their t-shirts." "We also want to look good to our three grandkids," adds Julie with a laugh. ♦

***Duncanville* premieres on FOX-TV on Sunday, February 16.**



It's Not TV! New streaming outfit HBO Max will feature a reboot of cult fave *The Boondocks*, four one-hour *Adventure Time* specials and *Jellystone* (a series featuring classic Hanna-Barbera characters).

Full Stream Ahead

A special report on what the top animation execs at Netflix, Disney+, HBO Max, Apple TV+ and other streaming outlets are looking for in 2020.

By K.J. Yossman

Big names, big budgets, big ideas: the last decade ushered in a new golden age of television, thanks in no small part to the ascendancy of streaming platforms. With audiences now accustomed to

choosing from a dizzying array of titles at any given moment, both studios and on-demand services have had to adapt quickly to fight for those all-important eyeballs, most noticeably by investing heavily in new content. It's a strategy that has been welcomed by storytellers and viewers alike, but it remains to be seen whether it represents a sustainable business model. More poignantly, what does the increasing dominance of streaming platforms over both traditional networks and theatrical exhibitors bode for the future of animation?

'The challenge is fundamentally the same — to work with inventive, inspired creators and help them realize the very best version of their creative vision.'

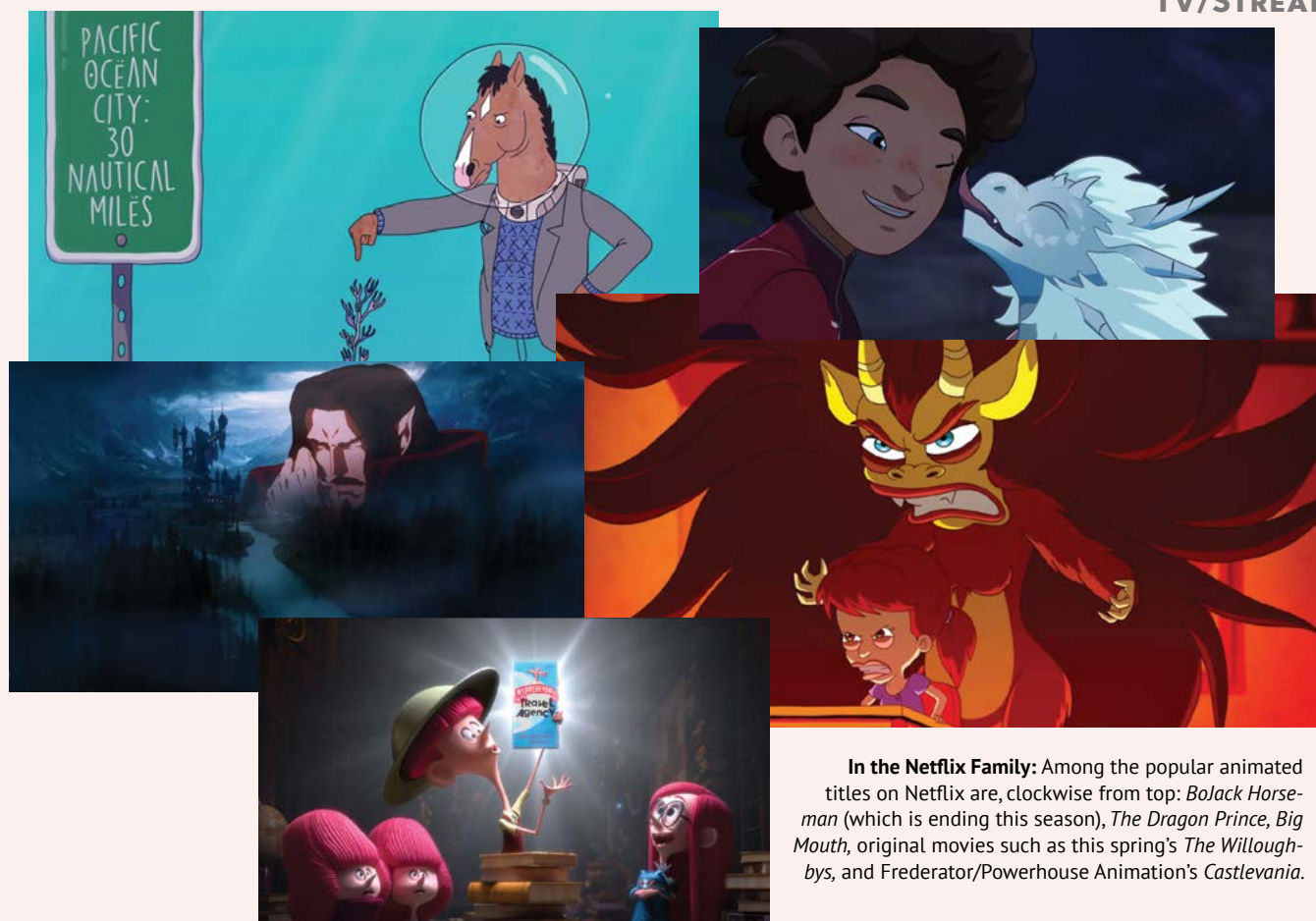
— **Billy Wee, SVP of Original Animation at HBO Max**



"Streaming is a more wide-open landscape than linear," says Billy Wee, SVP of Original Animation at HBO Max. "But the challenge is fundamentally the same: to work with inventive, inspired creators and help them realize the very best version of their creative vision." Among the titles HBO Max has lined up for the platform's May launch are *Adventure Time: Distant Lands* (four one-hour specials based on the beloved Cartoon Network series, which ended in 2018), a new series of *Looney Tunes* shorts spearheaded by Peter Brownrigdt, a

reboot of Aaron McGruder's comic strip *The Boondocks*, and *Jellystone*, a new Warner Bros Animation show featuring popular characters from the Hanna-Barbera library.

With so much content now at our fingertips, the nature of animation is also adapting, moving away from trend-based concepts to more experimental offerings, particularly now creators are no longer shackled by the stringent time-keeping of traditional television and theater (a newfound freedom that will no doubt further be cemented with the upcoming launch of DreamWorks Animation co-founder Jeffrey Katzenberg's mobile short-form platform Quibi). "As there are more and more opportunities for animators, we are go-



In the Netflix Family: Among the popular animated titles on Netflix are, clockwise from top: *Bolack Horseman* (which is ending this season), *The Dragon Prince*, *Big Mouth*, original movies such as this spring's *The Willoughbys*, and Frederator/Powerhouse Animation's *Castlevania*.

ing to see a variety in animated content like never before," says Mike Moon, Director of Original Series at Netflix. "We want to create great, supportive environments for our creators to come and do their best work – when that happens, the sky's the limit on what is possible for the artform."

A Wide Spectrum

"I love the range of creative swings that we saw in 2018 and 2019, and the sheer ambition that has come to define the global animation business," Wee concurs. "It's hugely inspiring and I expect to see that continue in 2020 and beyond."

While, unsurprisingly, Disney+ relied on its billion-dollar brands such as *Star Wars*, *Marvel* and *Frozen* to market the November launch of its streaming service – a goldmine of content that quickly reduced any possible disadvantage the company may have encountered in their relatively late entry to the streaming game – Senior Vice President of Content, Agnes Chu, says the platform is equally keen to embrace the new freedoms that streaming can offer. "We have an unparalleled library of iconic animated feature films and series currently streaming on Disney+, and new animated originals provide the op-

portunity to complement that offer by breaking out of typical formats, durations, genres and target demos," Chu explains. Exclusive titles on the platform include *Forky Asks a Question* (featuring *Toy Story 4*'s popular character), *What If...?* from Marvel Studios (which re-imagines pivotal moments from the Marvel Cinematic Universe), a new season of *Star Wars Clone Wars* and fresh Pixar shorts. Also in the works are *Monsters at Work*, *Earth to Ned*, a

national output. Last October, HBO Max stole a march on competitors by announcing they had secured the rights to the entire Studio Ghibli catalog – quite a coup considering it has never before been available digitally – while Netflix has the advantage of being largely unfettered by geo-licensing restrictions, which informs its slate. "Every story we produce we release simultaneously in every language and country we're in," explains Melissa Cobb, Vice President

of Original Animation at Netflix. "We are growing outside the U.S. at a rapid pace, and it's a really exciting time for us because animation is a form of visual storytelling that travels so well."

"Since we aren't beholden to advertisers or time slots, we're able to really focus on the different creators' visions."

— Mike Moon, VP of Original Series at Netflix



Chip 'n' Dale series and *Muppets Now*.

"Disney has long approached animation as a powerful storytelling medium rather than a genre," adds Chu. "Nevertheless, we are not resting on our laurels, and it's exciting to explore this new era of animation with our partners and consider audiences and approaches that expand and broaden the scope of the medium to reach new heights."

With Disney+ now the sole recipient of its parent company's long and prolific legacy in American animation, it's unsurprising other streaming platforms are re-focusing on inter-

Global Appetite for Quality

Among the animated features Netflix has snapped up from overseas are French fantasy *I Lost My Body* and *A Shaun the Sheep Movie: Farmageddon* from Britain's Aardman Animations. It has even made incursions into Disney's traditional territory with last November's Christmas movie *Klaus*, a hand-drawn animation produced by *Despicable Me* creator Sergio Pablos almost entirely in his Spain-based studio. Cobb namechecks *Klaus* and Indian preschool animation *Mighty Little Bheem* as



Spaced Oddity: Netflix is producing *The Midnight Gospel*, a new series from creators Pendleton Ward (*Adventure Time*) and comedian Duncan Trussell, about a spacecaster with a malfunctioning multi-verse simulator.

two animated titles that “travel[ed] the world particularly well on Netflix.” “It’s fascinating to see the universal themes and ideas that resonate regardless of language or country of origin,” says Cobb. “I think we will see more of this due to the global nature of streaming platforms.”

Another area Disney+’s competitors are shrewdly focusing on is adult-oriented animation. Last year, HBO Max emerged victorious in an intense bidding war for the exclusive streaming rights to *South Park*, while Netflix, following the runaway success of cult cartoon *Bojack Horseman*, are investing heavily in their adult animation slate, tapping *Adventure Time* creator Pendleton Ward for a new series called *The Midnight Gospel* (which will be “beautifully surreal” promises Mike Moon) as well as *The LEGO Movie* directors Phil Lord and Chris Miller for basketball-themed show *Hoops*. Also on tap are two highly anticipated features: an adaptation of Lois Lowry’s *The Willoughbys*, directed by Kris Pearn (slated for this spring) and *Over the Moon*, the feature directing debut of veteran Disney animator Glen Keane (*Tangled*, *Beauty and the Beast*), scheduled for the fourth quarter.

Returning shows for 2020 on Netflix include *Paradise PD*, *F Is for Family*, *Big Mouth* and, of course, the second part of *Bojack*’s final season. “What’s really exciting is that we’re seeing

stories told in the adult animation space that have never been told before, with more variety and tones than what has preceded,” says Moon. The sheer breadth of output has proved a challenge, however, “as every production is bespoke and is produced in a unique fashion,” Moon explains.

Equally challenging is keeping up with audiences, who are more spoilt for choice than ever before – not only from their television sets but also their laptops, phones, virtual assistants and video game consoles. “What’s clear to us is that today’s families (the streaming generation) have an evolving set of needs and wishes,” Cobb acknowledges. That includes an increasing focus on diversity and representation. “We’re creating a slate of programming to honor the fact that there is

“We’re growing outside the U.S. at a rapid pace, and it’s a really exciting time for us because animation is a form of visual storytelling that travels so well.”

— **Melissa Cobb, Vice President of Original Animation at Netflix**



no one type of family,” she explains. “So it’s important that we have a wide range of different kinds of animated characters and stories for kids around the world. We want kids to see themselves on Netflix regardless of their background or ethnicity.” At HBO Max, Billy Wee believes animation fans are looking for something fresh. “I think now more than ever

audiences expect to be surprised, and to see blends of genres, styles and ideas that they haven’t seen before,” he says.

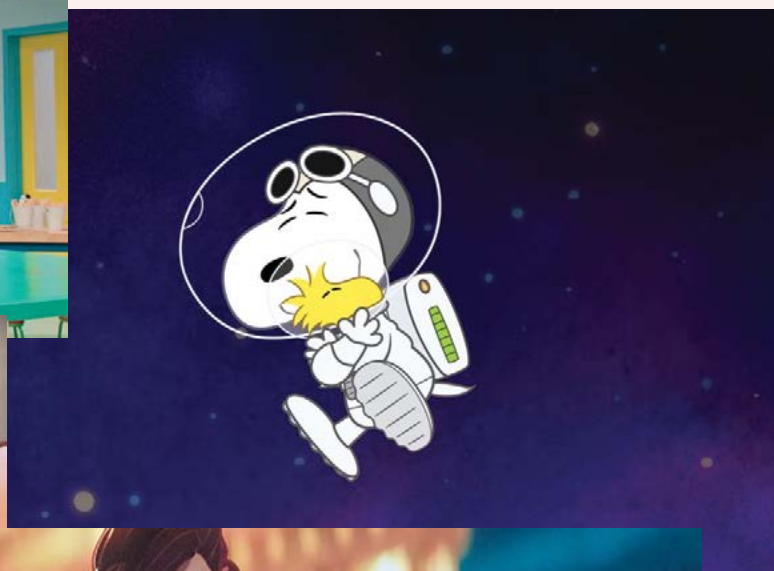
Meanwhile over at Apple TV+, fans can enjoy the new adventures of *Snoopy in Space* (produced with WildBrain), which finds the beloved beagle becoming an astronaut with the help of the team at NASA. The outlet will also feature the new animated movie from Cartoon Saloon, *Wolfwalkers* (directed by Tomm Moore and Ross Stewart), as well as the new series from *Bob’s Burgers* creator Loren Bouchard titled *Central Park*. Apple is also offering *Helpsters*, a new co-pro with the team at Sesame Workshop, which features some colorful Muppets teaching preschoolers about coding.

Amazon Prime, home of acclaimed shows such as *Tumble Leaf*, *Niko and the Sword of Light* and *Clifford the Big Red Dog*, is reportedly moving away from children’s animation, although it has picked up a second season of its cutting-edge, highly acclaimed adult animated show *Undone*.

Then, there’s Quibi, Jeffrey Katzenberg’s shiny new startup, which will offer both animated and live-action short-form content. The new outlet recently announced that it has greenlit four animated shows: *Gloop World*, a new stop-motion show from Justin Roiland (*Rick and Morty*), *Trill League* (based on Antho-



Other Streaming Stars: Disney+ is offering a wide variety of new animated shows, including the *Toy Story 4* spinoff *Forky Asks a Question* and the Marvel universe series *What If...?*, while Apple TV+ is serving the Sesame Workshop muppet series *Helpsters* and *Snoopy in Space* (WildBrain).



ny Piper's superhero comic), *Your Daily Horoscope* and *The Andy Cohen Diaries*.

Creative Freedom and Diversity

All the executives who spoke to *Animation Magazine* were optimistic about what the current streaming landscape means for creators of animation, however. "I think the audience for animation has grown and changed over the last several years and that has led to an incredible variety in storytelling and new creators exploring the medium," says Moon. "For us, since we aren't beholden to advertisers or time slots, we're able to really focus on the different creators' visions and lean into how these shows are radically different from one another."

"It's really exciting for us to be able to work with creators who are exploring and pushing the boundaries of all different forms of animation," adds Cobb. "When I first got here about two years ago, the question we asked was, 'What If we took our Netflix values of

supporting creators and not micro-managing them, and brought that mindset and practice into animation – to wholly support the artists who haven't historically received that kind of creative support?' It's been so rewarding so far."

Although the executives who participated in this story declined to give details of their budgets or the kind of deals creators can expect to be offered – for example, whether

'It's exciting to explore this new era of animation with our partners and consider audiences and approaches that broaden the scope of the medium.'

— Agnes Chu, SVP of Content at Disney+



they offer producers licensing rights (both HBO Max's Wee and Netflix's Cobb say "there is no 'one size fits all'" approach to their deals) – they do have plenty of advice for those hoping to pitch animated content. "Be yourself!" Wee urges animators. "It's simple and corny

maybe, but pitching is stressful and sometimes overcomplicated. What we want more than anything is to understand the vision and ambition of the creator and what compelled them to tell this story in this way."

Equally, Netflix's Mike Moon says creators should "bring honesty and passion to every story that you want to tell." Cobb concurs: "Bring us your passion!" she advises. "We work with creators whose voices, styles and points of view are unique and driven by passion, because the passion comes through on screen. When we're doing our jobs well we can help our members find and fall in love with all kinds of new stories from around the world, which can open their hearts and minds and make us all feel more connected." ♦

K.J. Yossman is a British writer based in London and Los Angeles, who covers animation, entertainment and pop culture.

This One Thing I Do

In which animation veteran Josh Selig shares his wisdom with a few enthusiastic animation history students from Falmouth Junior High.

Dear Mister Selig,

We are the animation history students of Falmouth Junior High. We aren't sure if you're still alive but, if you are, can you please answer some animation questions for us? If you don't want to answer them or if you're not still alive, can you please forward this email to Keith Chapman? (He was our first choice, but we couldn't find him and we tried really hard.) Anyways, most of us liked your show *Wonder Pets!* when we were little kids, especially the duck Ming-Ming who couldn't talk right. She was funny, but one

kid in our class had to go to a speech pathologist for about one-and-a-half years because of it. Hahaha! If you don't mind, we really need your answers by Tuesday because we have to do an oral report about you (or Keith Chapman).

— The Animation Gang

Dear Animation Gang,

First off, thank you for your lovely email. Since I am, at least for now, still alive, I thought it best to reply to you quickly in case things should change on that front.

I'm sorry you couldn't find Keith Chapman. He is most likely tending his garden and sipping Rémy Martin Louis XIII in Monaco — a small European country which, last I heard, he now owns. I will send him your best regards.

Yes, I would be happy to answer your animation questions. Having just binge-watched *The Crown*, I find myself with time on my hands as well as a renewed appreciation (or, as the Queen would say, "appre-see-a-tion") for letter writing. So, please send along your questions posthaste!

Mister Selig

Dear Mister Selig,

Thank you for replying to us. We are really psyched! (^o^)
It is good to know you are still alive. Congratulations. (Maybe you should update your Facebook page to let other people know? Just a suggestion.) Anyways, here are our five animation questions. Please fill in the blanks by Tuesday when our oral report is due. And swear you won't be late or we won't have anything to say. We will just be standing there. By the way, we cannot pay you for this :o)

— The Animation Gang



The Dog & Pony Show



Animation Gang: How come some animation shows are really good shows and some animation shows are really bad shows?

Josh: Good shows are good shows because they are well-loved. This is also true for a good meal, a good haircut or a good dog. Things that are well-loved are handled with a particular care and attention to detail that things that are not well-loved simply never get. Good shows always come from the heart of a show creator — a man or a woman who has an idea that he or she needs to share — and then they are nurtured by a small army of devoted artists and producers who spend years fussing over every walk cycle, the design of each hand or the way an actor says a particular word. If this delicate process goes well (and it rarely does), then the love that this team feels for their show is also felt — I don't know exactly how — by the kids who watch the show. For these children, the show's characters become as beloved as their close friends and family members. In my view, that is what a good show is.

Bad shows, on the other hand, rarely come from individuals. They're usually stitched together in conference rooms by smart and enterprising people who hope to sell things — almost anything — to children. And the more people who are in the room, the less likely it is that their show will be any good. Since not much passion or love goes into the raising of these shows, they (unsurprisingly) rarely grow up well. The end result is often a show that's a bit of a Frankenstein's monster: It has good parts harvested from good people, but nothing quite fits together, so the show walks a little funny and may frighten small children.

Animation Gang: We had a guest speaker last week who said there aren't any new ideas left. That totally freaked us out. Do you think there are any new ideas left?

Josh: Rest assured, there are still many wonderful new ideas left. Ideas are everywhere. Shows are everywhere. Your breakfast can become a show. Your trip to an alpaca farm can become a show. Even your nose can become a show. The world's a messy garden of ideas, and they're all growing right towards you at every moment. You just need to reach out and pluck one. (Kids, of course, are better at this than adults, and I've long believed that



human beings peak at age four.) The people who struggle the most with ideas are the ones who treat them like rare bugs that they must hunt down, capture and impale with a pin. These folks try too hard, and they think too much. This puts them outside of the garden, where it is rather parched. When you know you are welcome in the garden, you will never be short of new ideas. And, rest assured, every person — especially the Animation Gang — is welcome in the garden.

Animation Gang: Which person influenced you the most? (This can be a real one or a made up one like Pokémon.)

Josh: Many years ago, I worked at *Sesame Street*. There was a producer and director there named Lisa Simon. She was very strong and she was very gentle. She believed in me long before I believed in myself. And when I struggled, she did not abandon me. Lisa's life and work made a big impression on me and so many others. She passed away a few years back, but I still think of her almost every day. You would have liked her a lot. And she would have liked you.

Animation Gang: What parts of your job do you not like so much?

Josh:

Birthday parties in conference rooms.
Notes that do not help shows.
Pitching while eating.
Any show in which the characters laugh for no reason except that it's the end of the episode.
Show bibles without pictures.
Explaining jokes.
Anything more than two drafts and a polish.
Comedy that's based on physical pain.
The brevity, anonymity and nastiness of social media.
The need to adapt to changing technologies whilst believing in my heart that humans will never improve upon the hand-written letter or

the candle.

When people with power are unkind to people without power.

Airplane food.

Losing my phone.

Talking about money.

Animation Gang: What parts of your job do you like the most?

Josh: This one is easy. Sometimes, it all just goes right.

The show that you create matches the era that you live in. And the team that you assemble is uniquely qualified and motivated to bring that particular show to life: The writers, the artists, the composers, the producers, and the broadcasters. They all just get it, and so do the kids. I cannot say I have experienced this often — something always seems to get in the way — but I have experienced it. And when it happens, it's not only my favorite part of my job, it's my favorite part of my life. The act of creating a good show (or film or song or pinch pot) is an act of God. Not every time, but sometimes.

Well, Animation Gang, it's late here in New York and we need to take the dogs out. Good luck with your oral report on Tuesday. If you decide to make your own shows one day, please try and do so in your own way. You need not follow me or Keith Chapman or anyone else. And try not to care too much what other people think of you or your work. Too many hopeful beginners have gone silent out of fear, or because others have been cruel. Forgive them, for they know not what they do. Just make your things and share your things and your lives will be forever full. I swear :)

— Mister Selig

Josh Selig founded Little Airplane Productions (a Studio 100 company) in 1999. He is the creator and exec producer of the Emmy-winning series *Wonder Pets!*, *3rd & Bird* and *Oobi*. He has received 10 Emmy Awards for his work as a writer on *Sesame Street* and a Humanitas Award for his work as head writer of *Little Bill*.



The Climate 'Tipping Point' for Cartoonists

By Mike de Seve

So what is this Tipping Point that those smarty-pants scientists and that Swedish teenager keep talking about? Something about the climate and crisis and it's coming in 11 years if we don't end all cow farts now – but what is it exactly?

The tipping point concept actually is pretty easy to get – in fact it's a staple of cartooning.

It's the point when things that seemed to be stable are stress-s-s-s-ed to that final, ridiculous limit. They suddenly spiral into absurd levels of crazy chaos, then finally settle down into some new god-knows-what that can never be reversed.

Like when a bunch of animals end up in a crazy reverse-pyramid, bison on top, shrimp on the bottom, and a teensy flake of that hedgehog's dandruff drifts down and tickles the shrimp's nose...

Or when the chipmunk brings that last nut up to its hole in the tree for the winter, the weight tipping it

over into some more squirrels' trees, causing a nut avalanche that buries Finland.

Or, in the case of the climate, when that very last little atom of carbon (let's call him Eugene) gets coughed out into the already-strained atmosphere and our planetary balance is sent permanently haywire. Kitten chow spiking to \$3000 an ounce. A hamster elected Pope. Or, quite possibly, the mass collapse of species, ecosystems and everything we have ever known or loved. A million yuks.

Lucky for us, tipping points work the other way too. Like when Popeye has been pushed to his final stress point by Bluto – that's all he can stansk and he can't stansk no more – then pop goes the spinach can and BAM POW WHAM, he's unleashing whup-ass like the world has

never seen.

Kids are demanding action on climate in massive numbers, and those numbers have been growing exponentially. Polls show it's *one*

"Imagine the whole industry going from a mood of helplessness to one of tremendous empowerment."

of the very top subjects on kids' minds.

So why aren't we, the kids' media industry, rushing to connect with this massive kid phenomenon? We're starting to.

Content creators are beginning to brainstorm the hell out of this issue to figure out

tions – the more *you* have them – the more connections are made. The more alliances. The more great content to move forward from talk to action:-

Already, more funding sources are engaging with climate slates. More green shows are being pitched and more network execs are receptive to them. Many forces are independently churning in different corners of our industry, and starting to churn each other. These are starting to turn into collective actions.

And one thing our tribe does once we decide to – we get stuff done. Lots of it. What's more, those of us starting to engage with the prob-

lem are having a blast. Imagine the whole industry going from a mood of helplessness to one of tremendous empowerment. Empowerment because we're actually getting brilliant, hopeful ideas for climate action – in the form of awesomely fun and hilarious shows – into



The Pink Panther has dealt with many 'Tipping Point' issues throughout his career.

how to make super fun, super funny shows that can do a super amount of good.

Climate conversations that produced eye-rolls last Kidscreen were, by Annecy, meeting enthusiastic response from producers and network buyers alike.

MIP Jr.'s opening party this year was dedicated to a new climate cartoon, *Sea Believers*.

This Fall, one of the biggest networks held a brainstorm summit on climate, and how to engineer content that reflects its new relevance to kids.

Right now, the topic of climate and kids' media is mostly still in its conversation stage. But there are many more conversations than a year ago. The more we have these conversa-

the hands of kids around the globe.

Then imagine those ideas mixing with kids' own ideas – and how much change could occur. If we keep it up, all signs point to, you got it: a tipping point of our own.

And if we're going to beat this thing, that's exactly the can of whup-ass we could use right now. ♦

Mike de Seve is creative director of Baboon Animation, a global kids' writing and development company. Contact him and the climate gang at captain@captainunlimited.com.



Losing His Mind

French animator Bruno Collet answers a few questions about his Oscar-nominated short *Memorable*.

French animator **Bruno Collet's** stop-motion short *Memorable* has been receiving accolades and awards since it debuted at Annecy last June. The powerful short, which is one of the five titles competing for the Best Animated Short Oscar this month, centers on an aging painter and his wife, who are trying to cope with advanced dementia. Collet, who studied fine arts at the Beaux-Arts in Rennes and has worked as a set designer and director on a number of TV series, films and shorts, including *Calypso Is Like So* (a tribute to Robert Mitchum), *Rest in Peace*, *The Day of Glory* and *The Little Dragon*, an homage to Bruce Lee. We caught up with Collet on the day the Oscar nominations were announced!

Congratulations! How does it feel to be an Oscar nominee?

For a "Frenchie" like me who directs short films, to be nominated for an Oscar is like breaking into Fort Knox with a hairpin! It's truly incredible!

What was the inspiration for *Memorable*?

It was the discovery of the paintings of William Utermohlen: He was an artist who suffered from Alzheimer's, but continued to portray himself despite battling with the disease. His paintings reveal the slow evolution of his neurological decline. I found it very moving, and it made me think that it was possible to tell this story through the patient's feelings

Senior Moments: Bruno Collet's poignant short *Memorable* centers on a painter and his wife who begin experiencing signs of dementia.



and point of view.

How long did it take to make this project?

It took about nine months: Three months for the construction of the environments and the main characters, three months of shooting (in four stages) and three months of post-production (visual effects, music, etc.)

What would you say was the most challenging part of the process?

The toughest part was giving the puppets a real sense of humanity. The style of animation and the voice cast contributed greatly, but for me, it's always the eyes that give the characters their depth.

What do you hope audiences will get from your work?

I hope it brings them to tears! No, seriously, I

hope they will see it for what it really is, which is a love story.

Who are your animation heroes?

I discovered the magic of stop-motion through the film of Willis O'Brien and Ray Harryhausen, so it is not surprising that my heroes are *King Kong* (1933) and [Medusa].

When was the first time you realized you wanted to work in animation?

It was in 1995 that I discovered the world of animation. As a sculptor, I was working in bronze when I was called to make plasticine prototypes. The desire to make films then really seduced me. With its many possibilities, cinema offered me the concrete possibility of building what I had in mind and of really making my dreams come true.

What are your plans for the future?

I hope to direct an animated feature targeting teens and adult audiences, while continuing to make shorts that allow me to have great creative freedom.

Who do you hope to meet at the big Oscar nominees' luncheon this month?

Kirk Douglas, before it's too late!

For more info, visit en.unifrance.org/mov- ie/48172/memorable.



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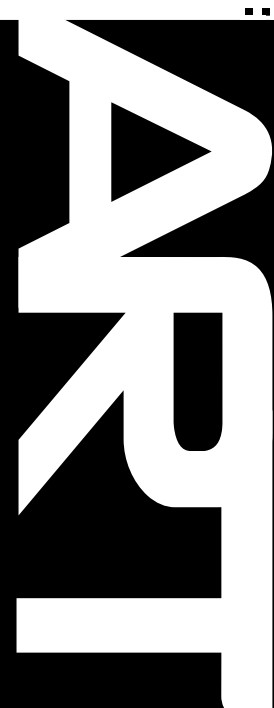
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An Immersive World: VFX supervisor Roger Guyett, who is nominated for an Oscar this year, oversaw some 1,900 shots for the final film in the latest *Star Wars* trilogy, many of which served to pull the audience in an immersive universe far, far away.

Jedi Tricks Still Impress

VFX master Roger Guyett shares some of the highlights of his team's work on *Star Wars: Episode IX – The Rise of Skywalker*.

By Trevor Hogg

When the ninth and final chapter of the core *Star Wars* saga *The Rise of Skywalker* arrived on the big screen this December, fans were expecting to see state-of-the-art visual effects created by the visionary craftspeople at ILM, and they weren't disappointed. The film, which made over \$820 million worldwide during its first two weeks in theaters, marked the reunion of director J.J. Abrams and VFX supervisor Roger Guyett, who collaborated on 2015's *Star Wars: The Force Awakens* as well as the two most recent *Star Trek* features (2009, 2013).

The bulk of the film's 1,900 visual effects shots were handled by the team at Industrial Light & Magic, with additional support provided by 32TEN Studios, Base FX, Exceptional Minds, Hybride Technologies, Important Looking Pirates and Stereo D, with previz work from The Third Floor.

"Philosophically, what we were trying to do with *The Force Awakens* was to make the worlds we took the audience to as real and immersive as possible by using any technology that we could," notes five-time Oscar-nominee Guyett. "What was gratifying to me was that people didn't realize how much digital technology was used to create those worlds."

Four years later, the CG environment toolset

has been greatly improved, as seen in the film's speeder chase during which a Stormtrooper gets catapulted into the air. "For a chase sequence like that, your hero actors are shot against greenscreen or bluescreen and



you're trying to create the background behind them. In truth, it's not a simple thing to do, especially with someone like J.J. who likes to move the camera. We spent an enormous amount of time scanning and photographing the desert, and were able to cherry-pick the best version of that world without making it look too contrived."

A signature lightsaber duel between Rey (Daisy Ridley) and Kylo Ren (Adam Driver) takes place on top of the destroyed Death Star II in the middle of a turbulent ocean. "The idea of doing that two or three years ago would have sent a shiver down my spine as well as given me heart palpitations!" laughs Guyett. "It's a completely rewritten water-solver tool, and the level of detail that you get in those

moments is more realistic."

The film's practical water effects were produced by special effects supervisor Dominic Tuohy (*Solo: A Star Wars Story*). "Dominic went through 100,000 gallons of water a day creating splashes and spray. The problem is that sometimes they're physically not the right kind of splashes and sprays, because he's firing water which has a slightly different feeling than water coming off of a wave. But it does create this tumultuous environment for the actors to react to – and they get soaking wet. This was November in England, and it was unbelievably cold. We built a limited set that was about 60 feet long off the top of the pier and had all of these wind machines, water cannons and spray devices."

Resurrecting the Past

Various callbacks to the previous *Star Wars* movies have been incorporated into the imagery such as shots of the Death Star II from *Return of the Jedi* (1983). "We went up to Skywalker Ranch, which has an archive of *Star Wars* models and various references of the stuff that they built for the original movies," recalls Guyett. "We photographed a lot of stuff, studied them and had a look at the way that they constructed some of those miniatures. This was true for *The Rise of Skywalker* in gen-



eral. We used some old matte paintings that [original trilogy concept artist] Ralph McQuarrie had done of the planets. We photographed those designs and put them in as textures on background planets.”

Also resurrected was Emperor Sheev Palpatine (Ian McDiarmid) — last seen being flung to his death by Darth Vader in *Return of the Jedi* — who is commanding the Final Order from the Sith planet of Exogol. “I love those monolithic graphic worlds,” says the VFX supervisor. “The lightning coming out of the cracks in the planet enabled us to light in a dramatic way. We built mock-ups in the art department when we were talking about Exogol, but essentially, it’s a digital world.”

Palpatine lives underneath a monolithic structure in a Sith Sanctuary surrounded by massive statues. “Neal Scanlan [*Rogue One*] was the creature supervisor on the show and he used some of the original prosthetic makeup techniques on Ian McDiarmid,” says Guyett. “We also did a lot of CG work on Ian to enhance his eyes and face, as well as messed up his hands. There was a lot of collaboration in our approach to him as a character.”

According to Guyett, there are more practical creatures in *The Rise of Skywalker* than in any of the previous *Star Wars* movies. “Babu Frik is a rod-puppeteered, tiny character with an animatronic head,” he explains. “What that gives you is a look which is appropriate for *Star Wars*. We had a big festival scene in the desert where Neal built 700 Aki-Aki prosthetic masks for the actors to wear, from hero animatronic heads to background type of stuff.

Klaud had an animatronic head and was operated from inside by someone. Maz Kanata is the most advanced real-time animatronic puppet we have used.”

When CG Heals

A critical story point is the healing capability of the Force. “When Rey stabs Kylo Ren with her lightsaber and then heals that wound, we’re doing some complicated CG work to go from something gnarly to back to his skin again,” explains Guyett. “The trick with those wounds is to always give them some kind of dimension so you’re seeing that the surface is actually changing form, which makes it look a lot less like a dissolve.”

‘Philosophically, what we were trying to do was to make the worlds we took the audience to as real and immersive as possible by using any technology that we could.’

— VFX supervisor Roger Guyett



The film also builds on the practical lightsaber technology developed for *The Force Awakens*. “The technology is essentially the same on this one but there have been a number of improvements to the lighting,” says Guyett. “One of the issues that you have on film is the understanding of color temperature is more critical than with digital photography.”

Complicating matters was the unexpected death of Carrie Fisher before the completion of *The Last Jedi* (2017), as Princess Leia Organa was to have a pivotal role in *The Rise of Skywalker*. A hybrid approach was adopted for the final cinematic appearance of Fisher, as opposed to the controversial digital recreation

of Peter Cushing as Grand Moff Tarkin in *Rogue One* (2016). “Obviously, we wanted to have the integrity of the character being played by Carrie Fisher,” explains Guyett. “JJ. was sensitive to any idea of it being a digital representation of her. We created her performance out of unused footage. It was done in an interesting way, by taking Carrie’s facial performance and creating a digital version of her blending out of the live-action element of her face. In other words, we were digitally fixing the issue that no one is looking at, which is her dress. I’m hoping that people just watch the movie and believe that she’s really there. That’s the idea, ultimately. It was a complicated thing to do.”

Another interesting development: the traditional technique of placing greenscreen or bluescreen outside of the Millennium Falcon’s cockpit and flashing lights to simulate space travel has been replaced with LED screens and pre-rendered content. “The lighting is so much more dynamic, because you can play-back some complicated stuff that looks more exciting and energetic,” remarks Guyett. “You see that in the lightspeed skipping scene where they are jumping between different environments. For the exterior shots, we tried wherever possible to have a real piece of the Millennium Falcon, such as the ramp, and extended it digitally.”

Historically, the *Star Wars* franchise has showcased a wide range of pioneering visual effects shots and techniques. “We did throw in

a couple of nods to the original technology, like a forced perspective miniature,” says Guyett. “For example, when we blew our planet up, it was a practical explosion. The water sequence is an incredible improvement of water technology. To see it used in this way, as a character, was fabulous. Having to deal with 16,000 galaxy ships in the end battle was a key technical challenge. However, in terms of making our work invisible in places, like the desert or the festival, I am hoping that people don’t realize the fact that they’re digital.” ♦

Disney’s *Star Wars: The Rise of Skywalker* is currently playing in theaters worldwide.



Much Ado About *Dolittle*

Two-time Oscar-winning VFX supervisor John Dykstra shares some digital details of the good doctor's adventures.

By Trevor Hogg

It seems that every generation deserves its own adaptation of Hugh Lofting's popular children's classic *The Story of Dr. Dolittle*. This year, Robert Downey, Jr. follows in the footsteps of Rex Harrison and Eddie Murphy in a new version of the story, which finds the doc and his animal companions embarking on a journey to find a cure for the ailing Queen Victoria. Legendary visual effects supervisor John Dykstra (*Ghost in the Shell*) and filmmaker Jonathan Liebesman (*Wrath of the Titans*) were brought in to provide additional photography and digital effects to expand upon the vision of director Stephen Gaghan (*Syriana*).

Of course, Dykstra, the winner of two VFX Oscars for his work on the original *Star Wars* (1977) and *Spider-Man 2* (2004) and nominated for *Star Trek: The Motion Picture*, *Stuart Little* and *Spider-Man*, is no stranger to creating a cast of CG creatures. "The animals were smaller," laughs Dykstra when comparing *Dolittle* to *Godzilla* (2014). "They didn't take-up nearly as many film cans!"

Discussing the prevalence of CG creatures in movies and television shows, Dykstra says, "It all comes back to whether or not the story you're telling is compelling and whether or not the characters are evocative," he points out. "All of the things that have transpired in regards to making animals more photorealistic have opened up a whole new realm of storytelling. This is similar to how the advent of

conventional digital effects allowed us to do explosions, massive groups of people and nonhuman characters that had an anthropomorphic quality to them in sci-fi movies and shows."

Dykstra further explains that he dealt with Liebesman directly on this movie. "David Shirk [*Ready Player One*], the animation supervisor on the project, was the one who had to bridge the transition from Stephen Gaghan to Jonathan Liebesman, as he was on the project from the beginning," he recalls. "I joined *Dolittle* after Jonathan had completed additional photography. There were a huge number of shots that needed to be completed within a fairly short period of time and the staff was overwhelmed. I came in as someone who could organize and triage the work that needed to be given the most attention."

Building a Unified Vision

This wasn't the first time that Dykstra had been recruited to revisit the postproduction process. "There is no way to make sure that anything works, including making a film from the beginning," he explains. "It comes down to the relationship you create with the others who are collaborating on the project. You have to find your way. It's the same as making the film whole again in the sense that there are several inputs in regards to what image should be when it's finally on the screen. The

job of the people who supervise and the director is to take those ideas and coalesce them into something that is greater than the sum of its parts, otherwise, you end up with five different movies!"

In a movie about a doctor that communicates easily with his animal friends, integrating CG characters into the live-action photography was the major challenge. "The key to it once you establish what the story is going to be is figuring out how to integrate the CG creatures in a way that is realistic but don't call extraordinary attention to themselves, which is tough," notes Dykstra. "One of the hardest things on this project were the talking animals. There was a huge effort that goes into making these nonhuman characters anthropomorphic in a way that doesn't look cartoony and gives them a sense of reality. We have a talking ostrich, bear and even a dragonfly."

The voice cast of Tom Holland, Rami Malek, Emma Thompson, Ralph Fiennes, Octavia Spencer and Marion Cotillard influenced the animation style. "The animator takes the emotional content portrayed in the audio and figures out how to convey it in the character," says Dykstra. "We didn't use any motion capture."

Stuffedies to the Rescue

Stuffedies, which are little mannequins that can be held and put on a stick for eyeline purposes, were used for the parrot and some of



A Doctor's Best Pals: Oscar-winning VFX supervisor John Dykstra was in charge of making sure the film's numerous CG-animated talking animals blended smoothly with the live-action backgrounds and interacted well with the actors.

the smaller animals. "In the case of animals that interacted with the live actors, there were performers in green costumes," says Dykstra. "When coming into contact with the actors, they displaced their clothes or hair or moved them in some way. There was real interaction, so the actor was not having to mime. Then, the animal was animated over the top of the stand-in. There were minor changes to the physical make-up of some of the animals, like the way the fur was groomed or the amount of fur they had. For the most part, the characters were accurate representations of real animals with the exception of the dragon."

According to Dykstra, the ease of conveying emotion varied from creature to creature. "With a gorilla you have a face that is anthropomorphic and the familiarity that we have with the human face was critical," he remarks. "A small change in facial expression resulted in a much larger emotional impact. Whereas dragonflies don't have mouths per se and their eyes are disproportionately large: They don't look anthropomorphic at all so were less realistically animated, but an effort was made to maintain the way that they fly. We did different things with the camera in regards to depth of field to establish their scale. You want to believe that this bug can talk. You have to find the balance between the stylization that you have to do to make it have emotional context and the realism that you're pursuing in the execution of the image."

Some environments took on more significant roles after the additional photography was completed. "We had more scenes on the

boat than they had started out with," reveals Dykstra. "The cave also took on its own personality based on the change of intent of what went on there. We did a ton of production design to bring these elements into this world so there was a certain amount of fanciful addition to the environments."

Dykstra says one of the director's favorite effects were the specular reflections on the water. "It's totally reasonable to have specular reflections on the water, but we put a lot of them in because he liked the personality it created in terms of what the picture felt like," says Dykstra. "The same thing applies to the colors on the animals in regards to their fur and in the execution of the environments in which the animals perform. We had to make

place over a long period of time and one of the actors was going through puberty," recalls Dykstra.

The creatures were created as high-resolution models that could withstand extreme close-ups. "The work that MPC and Framestore did on the creation of each of their respective animals was great. When you're looking at the dragonfly, it's macrophotography because they're so small. Suddenly, you're looking at detail that you would never see with the naked eye. The specifics of how accurately and realistically these characters were modelled and animated was a big challenge."

Executing the cave environment and creating the dragon proved to be technically challenging for the VFX team. "There was no paradigm for that," notes Dykstra. "We were making it up. The cave had bioluminescence in it and a light effect was part of the dragon. Distinguishing between the dragon and cave light

"When you start to think about it when you're looking at the dragonfly it's macrophotography: Suddenly, you're looking at detail that you would never see with the naked eye."

— VFX supervisor John Dykstra



sure that things remained colorful and lively looking."

Another interesting tidbit: the film's underwater sequence was photographed dry for wet. "Robert Downey, Jr. was shot against bluescreen on a dry stage and then his head was added into the CG diver suit and helmet," says the VFX supe. "Everything else underwater was CG."

MPC and Framestore served as the film's main visual effects vendors, with Luma Pictures and Lola VFX added later to assist with additional postproduction work. Interestingly enough, the renowned de-aging techniques of Lola VFX came in handy. "The shooting took

effects was particularly hard. This dragon is different in a sense that there is much more integration of bioluminescence. She has a light effect that is inherent in her physicality and echoes her state of mind and anger and pain."

When asked about some of the highlights, Dykstra says, "In terms of sequences in the film that are exceptional, we did some photography of interaction between ants, Dr. Dolittle and the dragonfly; that's really fun because it's in that realm of macrophotography."

Universal's *Dolittle* is currently playing in theaters worldwide.

Tech Reviews

by Todd Sheridan Perry



Boris FX's Mocha Pro 2020

It's been a little too long since I've reviewed Mocha Pro, and it's about time that we have a new one. Mocha Pro is known as a super powerful planar tracker whose data can be used for a plethora of VFX solutions such as moni-



tor replacements, object removal, rotoscoping, etc. And 2020 is pushing those features further. Let's take a look, shall we?

The first big feature is the ability to create "Mega Plates." VFX pros are constantly stitching together multiple frames of a moving shot in order to create a huge background image that we can bring into Photoshop and turn into a matte painting or create an empty plate. Mocha Pro uses the tracking data from the shot, and auto-magically seams pixels together into a massive image that covers the entire camera move. That image can then be manipulated and comped back into the shot using the same tracking data that was used to track it in the first place. For example, take the footage of a person trudging through the snow – on the eighth take, when his footprints from the other takes are all over the place. Create a Mega Plate, paint out the old footprints in the Photoshop (or Nuke or whatever), and then comp it back in. This is a super huge time-saver.

Next on the list is the Area Brush. I love this, because I hate rotoscoping. Imagine a world where you can paint the area you want to track. A vector-based spline is created where you painted, and you are ready to track. That's when you realize that the world you imagined is now the world you are currently living in. This is a

fast and efficient way of creating rotomattes. And you can paint counter-mattes to mask the masks you are tracking – as when other objects are moving in front. Or subtracting from the middle of the mask, for times (like sunglasses, for instance) when internal reflections

are confusing the tracking engine. Again, this feature proved to be an amazing time-saver.

And on the housekeeping front – Mocha Pro now has an OpenColorIO (OCIO) color management system, which is an absolute must for larger studios, or smaller studios working on larger films. Python support has also been updated to 3.7 for those that have custom pipeline tools that need to communicate with Mocha Pro. And, with Boris FX bringing Silhouette into the mix, Mocha Pro talks nicely with the new family member, sharing shapes, cornerpins, color data, etc., for a more seamless flow of information.

I turn to Mocha Pro frequently for problems ranging from the most mundane to issues where solutions in other software have failed. I believe it should be a required tool in your VFX toolbox. Don't forget: MochaPro has an Adobe plugin for After Effects and Premiere Pro, as well as the OFX version with support for a multitude of platforms like Nuke, Blackmagic's Fusion, Flame, Avid Media Composer and more!

Website: borisfx.com

Price: \$295 (12 months); **Mocha Pro + Sapphire (12 months):** \$595; **Mocha Pro + Continuum (12 months):** \$495; **Mocha Pro + Sapphire + Continuum (12 months):** \$795

Boris FX's Sapphire 2020

Sapphire and the other GenArts tools became part of the Boris FX family after Mocha Pro, but before Silhouette. So, you can say it's the middle child. But this product came from a very good home and has a long legacy of high-end plugins, especially in the Flame and Inferno worlds. Now we can all use them, and we should celebrate because they are quite great. And to add a dollop of whip cream on the banana split, it was recognized by the Television Academy with a nice little Emmy Award.

Sapphire 2020 is more about improving efficiency and creative workflow and less about super sexy new plugins. However, there is a super sexy new plugin: FreeLens.

Freelensing – or lens whacking – is a technique where you remove the lens of the camera from its mount, and then hold the lens loose in front of the film sensor. This results in all kinds of unpredictable aberrations such as light leaks, arbitrary focus, tilt-shift effects, etc. It gives the footage an "artsy" and frequently "dreamy" look, and is apparently all the rage!

The FreeLens module in Sapphire approximates this, and makes it more controllable. By adjusting the lens manipulation, defocus, light leaks, you can design the look of the whack. Additionally, there is a parameter to affect any randomness by toying with the shake mode – a parameterized way to animate the value, and give it an organic feel.

Like Mocha Pro and Silhouette, OpenColorIO (OCIO) has been incorporated into Sapphire so that the result will have the same color



transforms that are happening to the footage in other parts of the workflow. This is absolutely critical in making sure that you are working within the same color parameters that have been set by the client — and remain through the end color grade.

Because Sapphire is now part of the Boris FX family, the numerous already existing Sapphire effects as well as the new FreeLens can be tied to Mocha Pro which is helpful for masking out the FreeLens from areas that you'd like to keep clear and visible— like text or an actor's face. Also, for previous effects, you can track lens flares to sources, lock contact points in Zap — the lightning plugin. And like FreeLens, track mattes can be used to isolate the effects or hold them out.

The Preset Browser gives you an interface to select and/or design looks for the effects, but in 2020 it has a compare mode to wipe between the original footage and the effect, and 16 more Lens Flares have been added to hundreds of already existing presets. Also, many of the effects have been optimized to use your GPU — but also faster speeds on the CPU.

Sapphire is (and always has been) a more premium plugin, so it's not the cheapest on the market. But, to be fair, a lot of effects are included in the package. And not to bow to a logical fallacy of appealing to authority, but a lot of visual effects and design houses working on numerous commercials, television shows and films have Sapphire in their quiver.

Website: borisfx.com/products/sapphire

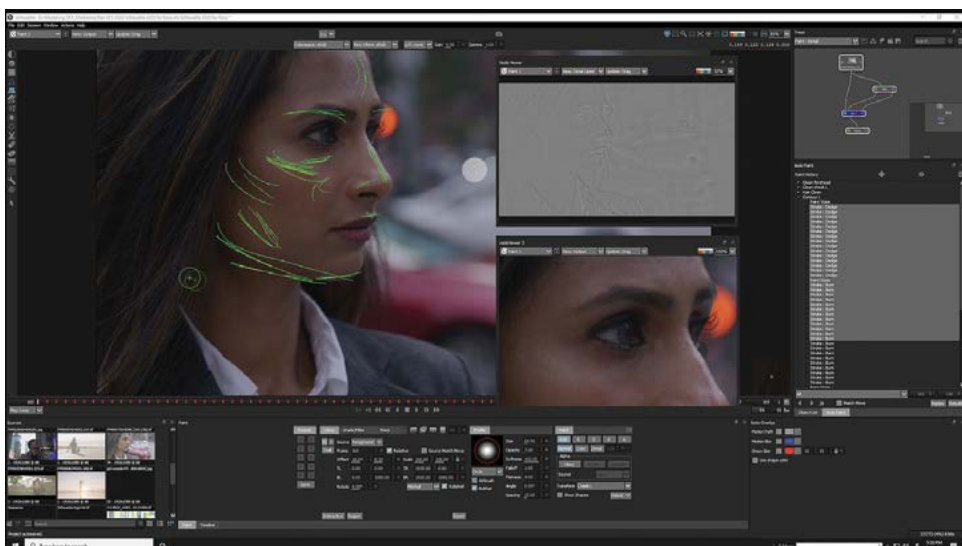
Price: \$495 (12-month sub)



Boris FX's Silhouette 2020

Late last year, Silhouette became the latest family member in the growing Boris FX household. At the time, I honestly thought, "Hmm, interesting. But they already have a strong

for continuity of movement. Not only that, but if you see an errant line, you can click on it and jump to that frame to fix the problem. On top of that, there are sliders for weight control between keyframes to fine-tune the interpola-



roto tool in Mocha Pro," completely forgetting that in its evolution, Silhouette has grown from humble beginnings as a roto and paint tool into a full featured, node-based compositing tool with stereo support and timeline sequencer. Silhouette 2020 has so many new features, I could spend this entire review only talking about the rotoscoping features. So, let's see how this goes.

First issue of rotoscoping is the tedium of spline creation. Silhouette 2020 has a couple methods of alleviating that. One is setting key points around the shape you are roto-ing, and Silhouette detects the closest edge, growing the curve as you add more points. The other is loosely drawing around the inside edge of the foreground object, and then drawing another loose curve to define the background. Silhouette then figures out what's what, and creates an edge separating the foreground and background.

Next issue in rotoscoping is consistency of animated edges as objects move around. The same magnetic technology used to create splines is used to grab points on the edge, and have Silhouette detect the edge and snap the spline to it. That helps immensely. But you also now have access to RotoOverlay tools. Onion skinning shows where the splines have been and where they are going. So, you have a visual

tion. This includes a slider for motion blurred frames to adjust where in-between curves are, but you can also adjust the shutter of the camera to determine how much blur there is.

Silhouette is already a powerful paint tool. New brushes include dodge and burn tools which can be refined to work within tight exposure parameters — in the highlights or mid-tones or shadows, for instance. This, as well as being able to paint in just color or details, is ideal for beauty work and cleanup. The paint strokes are vector-based and non-destructive, so parameters can be adjusted after the fact and animated.

All of these roto and painting tools can be driven by Silhouette's own sophisticated tracking tools, or seamlessly work with MochaPro.

BorisFX has put both tools into a subscription bundle that, given the power you are getting, doesn't have a bad ROI at all.

Website: borisfx.com/products/silhouette

Price: \$295 (12-month sub)

Todd Sheridan Perry is a VFX supervisor and digital artist who has worked on many acclaimed features such as *Black Panther*, *The Lord of the Rings*, *Speed Racer* and *Avengers: Age of Ultron*. You can reach him by email at todd@teaspoonvfx.com.

Adventures of a Franco-Japanese Teen Hero

By Charles Solomon

Radiant: Season One Part One

Funimation: 4 discs, DVD and Blu-ray; \$64.98

Radiant exemplifies the on-going cross pollination between Western and Japanese animation and comics. As the French buy and read more manga than any country outside of Japan, it's not surprising to see artists from those nations influencing each other's work.

Tony Valente began his "manfra" *Radiant* in French in 2013; it was published in Japan two years later, and has been available in English (from VIZ) since 2018. In an interview with Anime News Network, Valente said, "I'm a reader of *Shonen Jump* and I really enjoy them ... When I think about making a manga, I don't see a reason as to why I can't do a *Shonen Jump*-like manga. I wanted to tell a similar type of story to please the type of reader that I am."

Focusing on "boy's" action-driven stories, *Shonen Jump* is the most popular weekly manga magazine in Japan. Valente's layouts, designs and story would look right at home on its pages. The obvious influences are *Dragon Ball*, *One Piece* and *Naruto*.

Radiant was animated in 2018 by Tokyo-based studio Lerche, whose artists apparently specialize in action sequences. They produced a rollicking boy's adventure, filled with battles, monsters, explosions, superpowers, scheming villains and slapstick comedy.

Despite his small horns, dark hair and perpetual bandages, teenage hero Seth (Christopher Llewyn Ramirez) looks a bit like a lanky *Naruto*. Anime fans—and *Shonen Jump* readers—will immediately recognize his type: the eager apprentice who commands enormous la-

tent powers, but who currently boasts more enthusiasm than skill.

Mysterious Monsters

Seth must find his way in a dangerous world haunted by Nemesis, powerful creatures who look a bit like the Hollows in *Bleach*. Nemesis cause enormous destruction wherever they fall to Earth, and the few humans who survive their attacks bear marks—like Seth's horns—and acquire mysterious powers. Only sorcerers can fight and defeat Nemesis. Complicating things further are the activities of the Inquisition, whose members persecute sorcerers, fomenting fear and hatred of them.

In the first episodes, Seth leaves hot-tempered sorcerer Alma (Monica Rial), who raised the abandoned little boy. Alma's crusty exterior conceals a kind heart, and she may remind viewers of Izumi-sensei in *Fullmetal Alchemist* and other exasperated disciplinarians.

Nemesis, bringing peace to humanity and ending the persecutions of the Inquisition.

But knowledge comes at a price: Everything in Artemis costs, and costs a lot. Seth, his friend and ally Melie (Caitlin Glass) and their hapless researcher pal Doc (Shawn Gann) quickly rack up a staggering debt. Typically, Seth cheerfully misconstrues his record-breaking deficit as an achievement worthy of celebration. To work off some of their arrears, they're assigned various odd jobs around the school. What should be a routine cleaning assignment brings them into conflict with the crooked Bravery Quartet. Seth risks expulsion from the Academy by defying Yaga's ban on his using magic to rescue one of the villains from certain death.

Valente and directors Seiji Kishi and Daisei Fukuoka steer a middle course for their hero. Although he constantly gets himself into trouble, he's not

the determined goof-off *Naruto* was as a student. He's eager to use his powers to protect the innocent from both the Nemesis and the Inquisition, but he lacks the diffident selflessness of Deku in *My Hero Academia*.

Although the many fights feature the usual blasts of

energy and named attacks, Valente adds a political note to Seth's shenanigans by having the Inquisition also persecute immigrants, some of whom wear hijab-like head coverings. *Radiant* may not be a ground-breaking series, but it's certainly an entertaining one—and viewers would never suspect it began in French, rather than Japanese. ♦

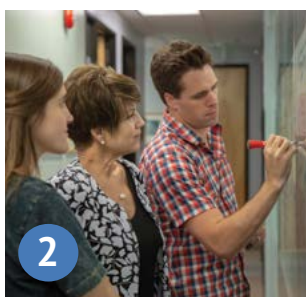


Seth travels to the Artemis Academy, a school for sorcerers run by a venal yellow cat. He hopes the master Yaga will teach him how to control his formidable powers, which have already caught the attention of the Inquisition's armored warriors. Seth's ultimate goal is extremely ambitious: He wants to find and destroy the legendary Radiant, the source of the

L.A.-based **Wonder Media** is a mission-driven animation studio that produces animation for children at risk. **They are using their Edtech tool called Story Maker®** to collaborate with students and teachers in 24 school districts in 10 states on the production of the first animated feature film ever produced by students called *The WonderGrove Wizard of Oz*. This month, we follow the Wonder Media crew as they mentor students at the Wilder School District in Idaho.



(L-R) John Couch, VP of Education, Apple, Inc.; Terry Thoren, CEO, Wonder Media; Jeff Dillon, Superintendent, Wilder School District; and Butch Otter, Governor of Idaho kick off the delivery of the ConnectEd Grant and the Wonder Media Story Maker.



Wonder Media Creative Director Ryan Cannon plans the *Wizard of Oz* school delivery process with associate producers Amanda Carson and Sandra Brace.



Creative Director Ryan Cannon and art director Evan Lewis create the *WonderGrove Wizard of Oz* characters, storyboards and templates to deliver to schools.



Students at the Wilder School District audition for a voice artist role in *The WonderGrove Wizard of Oz*.



Wilder students create hand-painted backgrounds for *Oz* in different art styles.



The Wilder students rehearse the *Oz* songs and script with their ELA teacher Mike Nelson and music teacher Gina Spencer.



ELA teacher Mike Nelson directs as students record dialogue.



Students animate the characters following the storyboards and when they wrap up they deliver their project back to Wonder Media.

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- Nelson Lowry, Production Designer



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AT THE OSCARS."

- GOLD DERBY

MISSING LINK


LOVINGLY HAND-MADE BY LAIKA, STUDIO THAT CREATED *Coraline* AND *KUBO & THE TWO STRINGS*



Education & Career Guide



Practice Makes Perfect: Top, An animation student at Canada's popular Sheridan College works on a class project; below, Torsten Schrank's memorable character designs for the Margu Pablos' 2019 feature *Klaus*.

An illustration of various art supplies, including several paintbrushes with different bristles and a palette with dollops of red, yellow, and blue paint. A large blue pencil is also visible, pointing towards the right.

"If you're inspired by the originality of an artist's work, don't limit yourself by trying to imitate its look. Copying will only get you so far. Instead, try to emulate the way of thinking that led that artist to create something new."

— Klaus director Sergio Pablos





Bring your stories to life.

The Fox & The Pigeon, nominated for best student film at this year's Annie Awards, was created and developed by a team of third-year students in Sheridan's Honours Bachelor of Animation program.

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Class Acts

Our annual look at five of the most innovative and popular animation and VFX classes taught in colleges around the country.

By Tom McLean

For animation students, school is definitely the perfect place to learn the basics of the craft while expanding their personal and creative horizons. And with so many opportunities and new frontiers opening up for the art form, it's no wonder that so many of the top animation schools are finding fascinating ways to prepare their students to make the most of it.

So here we present some of the most popular and original classes offered at five of the top animation schools in the United States. Some of them find new ways to instill the foundations, while others offer flights into unknown territories. Either way, it's an excellent example of the depth and quality of animation education available to students looking to take the art form by storm.

Slice of Life

Filmmakers have increasingly recognized animation's utility as a documentary tool and incorporated it into feature and docu-

mentaries. CalArts professor Pia Borg helps students explore those techniques in a class called **Imagining Reality**, part of the school's experimental animation program.

"The distinction between documentary and fiction, that boundary is really becoming quite elusive in all areas of cinema," says Borg. "We're entering into an age where reality is more shocking than fantasy ... and students are really attracted to working with nonfiction subjects."

The class is geared toward MFA students and consists of a series of screenings and discussions with students creating four short works in the class around a series of different briefs. One such brief might be to make a film about a location, or do a portrait or an archive essay film that draws on historical subjects.

"We often associate documentaries with capturing the real or showing reality," says Borg. "Animation is really interesting because you're able to capture aspects that can't be

filmed: a person's interior state or events that haven't been captured."

The class usually has 12 to 14 students and demand is high for the class, which draws students from disciplines outside animation in the film and video department. The class is open to any technique, be it stop-motion, 2D animation or CG.

CalArts students' success stories include Danski Tang, whose thesis short *Umbilical*, won the silver medal in the international short film competition at the 2019 Locarno Film Festival, and Samantha Gurry's thesis *Winners Bitch*, which was selected for the Toronto International Film Festival.

The changing definitions of what constitutes a documentary and the growing acceptance that documentaries have always been and always will be constructions aligns the class with experimental filmmaking, Borg says.

"Experimental filmmaking does distinguish itself from journalism," she says. "Stu-



Reality Bites: CalArts graduate Samantha Gurry's thesis project *Winners Bitch* was selected for the Toronto Int'l Film Festival.

dents are dealing with emotional subjects ... it's about finding a truth in the representation and the tone and acknowledging that the voice of the filmmaker is a part of the work."

Adventures in Motion

Motion design is a growth area for animation, and Ringling College of Art and Design preps students interested in the field with a realistic simulation of the job.

The core curriculum, established in 2009, addresses the main skillsets required for a motion design career: concept development, an understanding of branding and marketing and the technical skills required to deliver a working screen-ready product, says Ed Cheetham, head of the school's motion design department.

The senior project production studio class recreates the environment students will find in a real studio, and requires students each semester to produce six finished products chosen from a roster of briefs.

"It gives them a very accurate expectation of what their turnaround time is," he says. "We don't tell them how to solve the problem, we just give them the challenge."

Examples of briefs include creating a piece for Extinction Rebellion, conveying the importance of voting for Civic Nation, creating AR apps for the Mellow Mushroom restaurant chain, scoreboard graphics for the Tampa Bay Lightning hockey team and film titles sequences.

Students are given practical skills they need to function in the workplace, such as how to work with art directors, taking notes during



meetings and following up with coworkers.

"The students that have graduated say that class prepared them the best for the industry," says Cheetham, who adds recruiters say Ringling grads are the best-prepared students they've ever hired.

Nickelodeon has hired 14 program grads

hours at a time.

And the future is expected to continue to grow for this segment. "Everybody needs some sort of graphics on the web, online, advertisements," he says. "Everything is turning into a screen."

"We often associate documentaries with capturing the real or showing reality. Animation is really interesting because you're able to capture aspects that can't be filmed: a person's interior state or events that haven't been captured."

— CalArts professor Pia Borg



in the past three years and one student was named to The Rookies platform for emerging digital artists. Classes are kept to about 15 students and meet twice a week for three

Powered by Unreal

The animation program at NYU's Tisch School of the Arts requires students to expand on the fundamentals they learn with special topics, exploring such new frontiers as **VR with the Unreal Engine**, which was first taught at the school in 2015.

Taught by associate professor Phil McNagny, the program started with a donation of 13

VR headsets from one of the field's top tech companies, Oculus, which was especially interested to see what students could do with the new medium.

"I don't want to say it's uncharted territory, because obviously there are a lot of practitioners out there by now. But what I always appreciate about Oculus is that, back when they made this donation, they made it clear that they'd love to see the student work just because they're sort of feeling their way through this as well," says McNagny.

A dozen students are in each class and are tasked with creating a VR experience, which includes creating assets, learning to use Epic's Unreal Engine creation software, doing some scripting and demoing the final project at the end of the semester. "It's pretty intense, you get a lot of work done in a short time," he says.

The process is very much one of trial and error. "So much of it is just kind of feeling their

continued on page 6





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Hands On: Ringling's motion design students work with faculty on demo reel reviews at the open lab.



continued from page 4

way through the dark,” says McNagny. “Either they get assistance from their classmates — of course they get assistance from me, I do provide a lecture every class period — but you know it’s a little bit where the onus of making this is theirs to bear.”

While some students have attempted narrative VR projects, most create environments. McNagny says one student recreated her favorite part of a park that overlooks the Golden Gate bridge in San Francisco, while another created a racing game.

One student created a simulated space shuttle launch game, in which the user has to execute a specific sequence of commands with their hands to get their transport into orbit successfully.

Graduates have landed jobs at companies like Oculus and Baobab Studios, and the class enriches the school’s overall animation program. “Certainly The VR class has been a great asset in our toolbox in terms of the classes we teach,” says McNagny.

Mapping Out a Career

USC was the first university to offer a bachelor’s degree in filmmaking, and is renowned for educating innovators such as George Lucas and Robert Zemeckis. The addition in 1996 of the John C. Hench Division of Animation & Digital Arts continued its dedication to teaching cutting-edge techniques such as a course in projection mapping, added in the fall of 2018.

Hench DADA chair Teresa Cheng says that while projection mapping has been around for a while, interest has been growing as the technology has advanced.

‘When you’re working on your own thing it’s not like working on a real animated film. Animated films are much more collaborative than even live-action films, I find, because the story is kind of derived from boarding and everybody has a kick at the can.’



— Sheridan faculty member James Caswell

The class is titled **Projection Mapping Design & Production**, with instructor Jordan Halsey overseeing a class of about a dozen students.

Cheng says the class is equal parts tech-

nical and creative work, with the goal being to teach student industry standards, how to create projection mapping and create images that they can project onto 3D surfaces of any type. “It could be a building, it could be a tree, it could be a cake, it could be a sculpture,” Cheng says.

The course fits into USC’s overall focus of teaching animation students to be content creators and filmmakers who choose animation as their medium, Cheng says. “We try to actually impress on them there are so many different things out there, especially now, that they can get into and have good opportunities to be creative and also have a viable career.”

Projection mapping has been used to create immersive experiences at concerts, project the New Year’s Eve countdown onto buildings at Grand Avenue in downtown Los Angeles, and to brand entire buildings for movie premieres or other special events.

“There’s a lot of opportunities out there for our students when they leave us to become part of these new efforts,” says Cheng. “Projection mapping is so cool because it’s a shared experience ... it’s not so lonely.”

Sharing a Tale

While having each student create a film is standard for most animation schools, Sheridan College in Canada reflects the collaborative reality of life in the industry with its third-year fall-semester course **Storyboarding: Advanced Story Structure**.



A sequence from the innovative VR project created by NYU Tisch School of the Arts graduate Bettina Avila.

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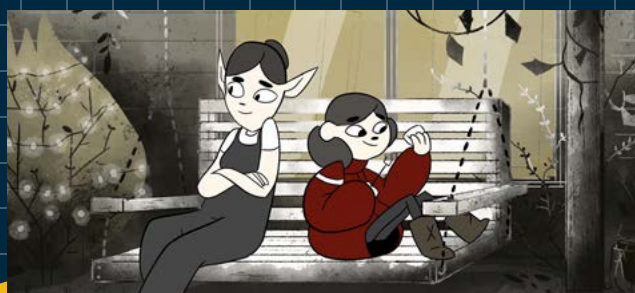
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Like Life: CalArts graduate Danski Tang's powerful short *Umbilical* has received much critical praise worldwide.



Taught by full-time faculty member James Caswell, the class divides the entire third-year class into 12 film groups to pitch an idea and develop it, starting with beat boards, moving to storyboards and development art and continuing into the spring semester for production as a three to four minute short.

"When you're working on your own thing it's not like working on a real animated film. Animated films are much more collaborative than even

'I don't want to say it's uncharted territory, because obviously there are a lot of practitioners out there by now.

But what I always appreciate about Oculus is that, back when they made this [VR equipment] donation, they made it clear that they'd love to see the student work just because they're sort of feeling their way through this as well.'

— NYU's Tisch School of the Arts VR instructor Phil McNagny



live-action films, I find, because the story is kind of derived from boarding and everybody has a kick at the can," Caswell observes.

Faculty serve as mentors, offering advice but leaving the rest up to each group of students to decide among

themselves.

"It's their first crack at trying to make a collaborative film," says Caswell. "They figure out how a story works in front of an audience, and that's something that in the first couple of years here they don't get."

Along the way, students learn professional grace notes, such as putting in their best effort on projects that may have come from other group members, making sure they don't drop the ball and leave their team hanging at a crucial point, and learning to fix a project when it isn't working.

"Often, seven weeks in, they're changing their idea, and I tell them not to change their idea but what they do, is they have to rethink and make sure it's landing," he says. "It's landing with them, but it's not landing with the broader audience."

The class earned praise from Sheridan alumna Domee Shi, who directed the Oscar-winning short *Bao* for Pixar. A project developed in the class, *The Fox & The Pigeon* directed by Michelle Chua and Ai-

leen Dewhurst, is nominated for best student film at this year's Annie Awards.

"It's really intense because there's eight months they work together on these things at student work stations, but they live with each other for about eight months so I think they learn a lot about how to work with people," Caswell says. ♦

CalArts School of Films/Video
filmvideo.calarts.edu

School of Visual Arts
sva.edu

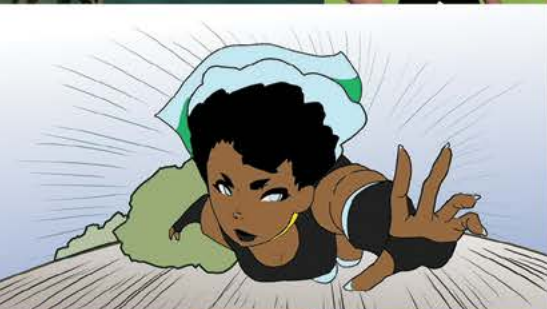
Ringling College of Art & Design
ringling.edu

USC's John C. Hench Division of Animation & Digital Arts
cinema.usc.edu/animation

Sheridan College
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Winners' Club: Pixar's Domee Shi, who directed the Oscar-winning short *Bao* last year, is a proud Sheridan College alum.






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10 Cartoons Every Animation Student Must Watch!

By Jerry Beck

I currently teach animation history at two colleges in Southern California: CalArts in Valencia and Woodbury University in Burbank – two different schools with pretty substantial animation programs. I show over 150 animated shorts each semester, and I feel all of them are crucial must-see films.

Picking a *Top Ten of Absolute Musts* is a bit difficult. The list below is only my subjective opinion – every other animation professor I know would surely have a different selection. Since I lean towards Hollywood character animation, my list essentially reflects that. However, a well-balanced history course of this type must cover the whole spectrum: Animated features, Japanese anime, stop motion, the silent era, television cartoons, commercials ... and yes, even a few lesser efforts to give the students some proper perspective. Not everything produced in the golden age was a gem. But these are. Here are my top 10 essentials every animation student needs to see before they graduate, in my humble opinion:

Gertie the Dinosaur (1914). Not the first animated short, but a remarkable pioneering achievement by a single artist. And what an artist! Winsor McCay, in general, should be studied and admired for the whole of his career. However, his *Gertie* was both an inspirational film and a game changer. Inspirational, because it gave a glimpse of what animated films could be – a moving drawing that could make us laugh, and make us feel. The film

itself interacts with a live performer – pure magic, which led to the game changing aspect: Suddenly, newspaper cartoonists (and other cartooning wannabes) of every stripe saw an opportunity to make a career with animated films. Thus the studio system was born, and cartoons became a staple of every movie program.

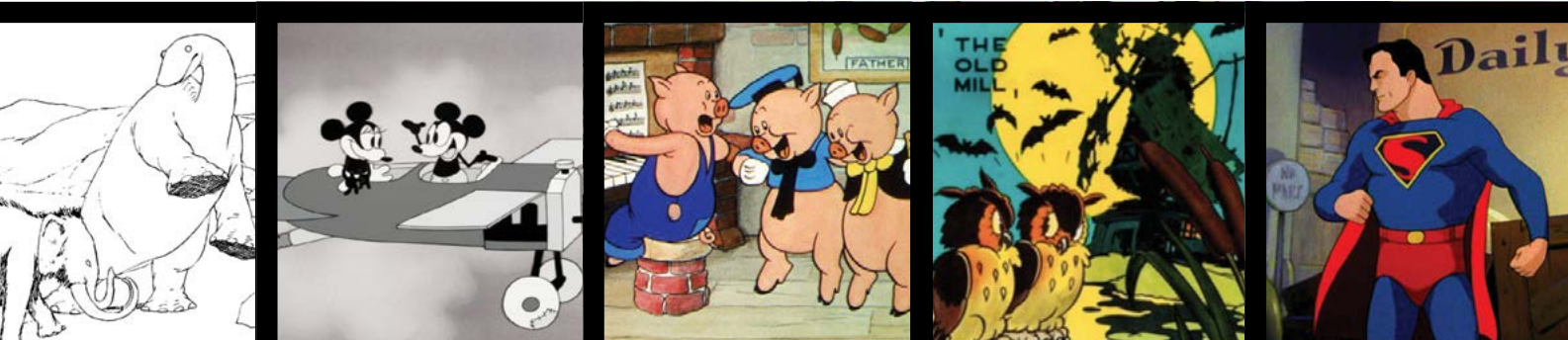
Plane Crazy (1928). *Plane Crazy* is the first Mickey Mouse cartoon – and although the third one, *Steamboat Willie*, is more significant in the history of things, *Plane Crazy* is a tour-de-force of silent era rubber hose animation. Especially remarkable is that it is the work of essentially one man, Ub Iwerks. *Plane Crazy* establishes the scalawag personality of early Mickey Mouse – and, of course, his lady love Minnie Mouse. This Pre-Code pilot film introduces Mickey as more of a rogue, and Minnie with a lot more spunk. Walt Disney and Iwerks constructed the story to show off the spectacle and perils of airplane flight. It's fast, funny, visually appealing – and the beginning of a creative and business empire.

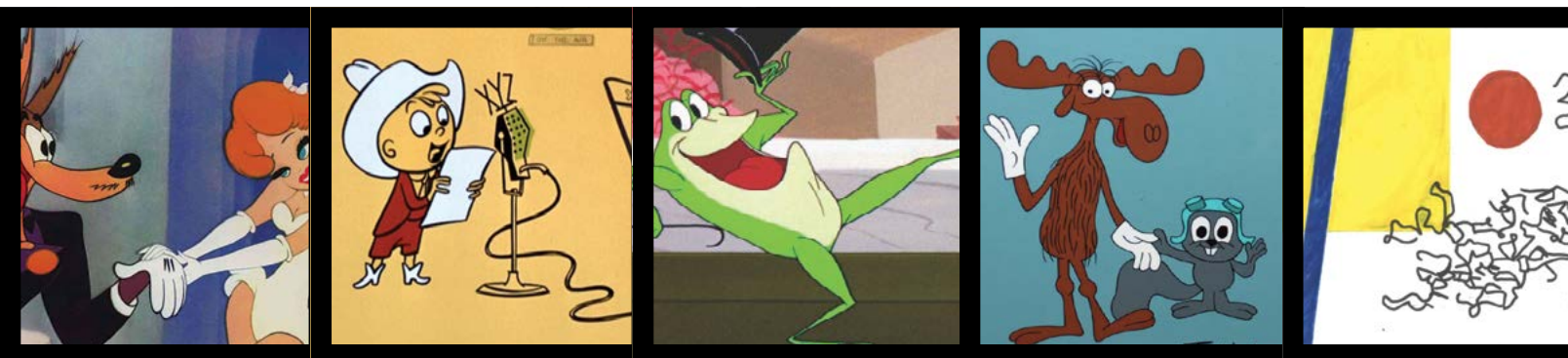
Three Little Pigs (1934). Perhaps the single most popular animated short of the 1930s, and significant in several ways. Utmost among them, the film cracked the character animation code: Three identical characters, each with a different personality. This caused ripples amongst the animation community – and delighted audiences at the time. The film's

story echoed current events as moviegoers treated the film as an “editorial cartoon” – the pigs representing the Depression Era populace, the wolf reflecting their oppressors (the landlord, the boss, the bankers, etc.). The song, “Who’s Afraid of the Big Bad Wolf” became a huge hit and began a trend of original songs being created for animated films. Iconic!

The Old Mill (1937). Well, you just have to see *The Old Mill*. This was Disney's first use of the multiplane camera, which added dimensional depth to the usually flat animated screen. But, it's also a rare non-narrative Disney short – there is no story beyond our observation of birds and animals taking refuge in a ramshackle windmill during a thunderstorm. The direction, by Wilfred Jackson and Graham Heid, is powerful, and the score by Leigh Harline is unforgettable. A superior piece of Disney animation – perhaps the pinnacle of Disney's work in shorts (Walt would soon devote his full attention to his feature films). A masterpiece.

Superman (1941). Max Fleischer is best known for his Popeye and Betty Boop cartoons, his pioneering work with sound cartoons, three dimensional sets, and the famous “bouncing ball”. But my one choice from the Fleischer canon on this list is his adaption of the comic-book superhero *Superman*. Considering the popularity of comics in the movies these days, this 1941 film was the first-ever superhero





story to reach the screen. It was also faithful to the original comic art, trailblazing a new style of adventure animation. (Before this film, all animated cartoons were funny animals or fairy tales.) Using dark “film noir” settings and realistic animation (later entries utilizing the Fleischer invention, the rotoscope), this series of Superman cartoons inspired later generations in future attempts at serious, dramatic storytelling, including the work of Bruce Timm (*Batman: The Animated Series*) and Hayao Miyazaki (*Castle in the Sky*).

A Tex Avery Cartoon. There are too many good choices for me to select only one. Fred “Tex” Avery drifted into the cartoon world in the 1930s as an animator for Walter Lantz (on the *Oswald the Lucky Rabbit* cartoons for Universal), then joined Warner Bros. as a director, creating Daffy Duck and significantly contributing to the creation of Porky Pig and Bugs Bunny. At MGM between 1942 and 1954, he created over 60 short masterpieces and characters such as ultra-zany Screwy Squirrel, sexy Red Hot Riding Hood and the dead-pan dog, Droopy. But his one-shot wonders — *King Size Canary*, *Bad Luck Blackie*, *Lucky Ducky*, *Magical Maestro*, *Symphony in Slang*, etc. — still inspire to this day. Take your pick. Each one contains wild “takes”, fast-paced chases and broken four walls galore. Avery’s cartoons personified the wacky 1940s Hollywood cartoon, the ones given homage in *Who Framed Roger Rabbit*.

Gerald McBoing Boing (1950). UPA’s Oscar-winning breakthrough film, with a story by Dr. Seuss, was another game changer. It’s the story of a little boy who speaks via sound effects (the original concept was designed for a children’s record), with modern art-inspired design that broke the Disney mold for what a cartoon — heck, what an animated film — could look like. This inspired artists around the world to try animation, now that the notion that it had to look like Disney (or Bugs Bunny or Tom & Jerry) was dispelled. UPA’s de-

sign sense worked its way into all cartoons of the decade — including Disney’s — as well as TV commercials and the burgeoning TV cartoons of the late 1950s. This first McBoing Boing film is delightful as it is, but its influence is deep and long lasting. A must-see.

One Froggy Evening (1956). Among the many mini-masterpieces created by Chuck Jones is this film — one which is not known by its title, but simply referred to as “the cartoon with the singing frog.” A construction worker finds a box containing a ragtime-crooning toad and sees him as a key to fame and fortune. Except the frog will only sing for the poor guy when he’s alone. The story (by Jones’ longtime collaborator Michael Maltese) is told without dialogue, with Jones’ comic poses and facial expressions masterfully carrying the show. The Golden Age of the Hollywood cartoon at its finest and the Warner Bros. Cartoon factory at the height of its powers (and that’s saying something). Elegant and sublime.

The Adventures of Rocky and Bullwinkle and Friends (1959). This may be far afield of my other choices, but I think cartoons made for television back in the ‘50s and early ‘60s deserve their due. The budgets were small, the animation was limited and the animators had to re-invent themselves for this new medium. Hanna-Barbera had blazed a trail and created a new industry — which certainly thrives today. Among their competitors you can discover a few nuggets of gold, none better than the cartoons and characters from the Jay Ward studio. Essentially made up of castaway animators from the brilliant UPA, Ward and his crazy crew — including artists like Bill Scott, Pete Burness, Bill Hurtz and others — came up with Mr. Peabody and Sherman, George of the Jungle, Dudley Do-Right, Super Chicken and many more. Rocky and Bullwinkle were Ward’s signature super-stars, and I show the first episode (“Jet Fuel Formula”) in my classes. The artwork (animated, barely, in Mexico) is all

over the place, but that adds to its charm. The voices and dialogue really make it work. What we learn is: funny is funny no matter what your age, or how you animate it.

The Dot and the Line (1965). Two by Chuck Jones make my list, but this one is completely different from the last — and from most of his output. An adaptation of a clever picture book (by Norton Juster), the film explores the romantic relationship between two geometric shapes, a “dot” and a “line”. This simple little premise is so beautifully executed (and narrated perfectly by actor Robert Morley) it earned Jones an Academy Award. But more significantly, the short shows that getting emotion and humor out of two essentially faceless outlines is achievable and worthwhile — and that experimental animation can be very entertaining. Witty dialogue, gorgeous art direction (by co-director Maurice Noble) and a tasteful score (via Eugene Poddany) complete the package.

That’s *not* all, folks! There is no room here for me to add the essential work of directors such as Bob Clampett, Osamu Tezuka, Friz Freleng, Frank Tashlin, Ward Kimball, George Pal, John Hubley, Gene Deitch, Bruno Bozzeto, Richard Williams, Ray Harryhausen, Lotte Reiniger, Norman McLaren, Hanna-Barbera or Hayao Miyazaki (and dozens more...). You’ll just have to take my word for it. The history of animation is filled with great works that can inspire the students of today to create the animated masterpieces of tomorrow. This “top 10” is only the beginning.

Jerry Beck is an animation historian and cartoon producer and former studio exec with Nickelodeon and Disney. He has written numerous books on animation, including *The Animated Movie Guide*, *Looney Tunes: The Ultimate Visual Guide* and *The 50 Greatest Cartoons*. He teaches animation history at CalArts and Woodbury University in Burbank. Beck is also the president of ASIFA-Hollywood.

Autonomous Animator Internships for the Win

By Martin Grebing

Internships give you a chance to gain some real world experience before actually entering the job market. Whether still in college or recently graduated, earning an internship is a great way to make an impression and make connections.

Moreover, having an internship on your resume can give you a serious leg up on others with no internship experience who may be vying for the same job.

What to Expect

As an animation intern, you may be required to perform non-animation production tasks unrelated to your college degree or career path. For example, if you land an internship at a studio that is producing a feature film, don't expect to be leading teams or directing shots. Rather, expect to tackle such tasks as taking memos, scheduling meetings, getting coffee, performing research, organizing digital assets, render wrangling, and a handful of other admin-related duties.

In this case, your internship is more of a rite of passage where you are given the opportunity to prove you are willing to do whatever it takes to earn a position at their company.

Start Early and Plan Ahead

While some companies may only accept college internship applications from juniors or seniors, try to get one as soon as possible. At minimum, start planning as far ahead as possible, because it can take as long and be as difficult to land an internship as it is to land a full-time job.

Take the initiative to seek out internships instead of waiting for a notice to fall into your lap or for your school to make an announcement. To do this, make a list of your favorite animation studios and simply contact them

and ask if they offer internships. From there, you can apply based on their specific criteria.

If you have your sights set on a specific studio, do everything you can to get an internship there. From an employer's point of view, granting you an internship either means they think you have potential to become a full time

internship at your dream studio and then being forced to quit in the middle of it because you ran out of money.

You will need to do whatever it takes to make ends meet while you're gaining invaluable work experience and making industry connections. This could mean picking up a second or even third part-time job to pay for room and board while you're working hard to make a break happen for you.

An Internship Alone Is Not Enough

Landing an internship, even at a prestigious studio, may not be enough on its own to land your dream job. This being the case, completing an internship is not enough – you must do so with flying colors. You need to demonstrate professionalism and the willingness to learn new skills and serve the team in the best way possible to the point where your supervisor notices and acknowledges your efforts. If this happens on a regular basis, it would behoove you to ask for a letter of recommendation at the conclusion of your internship.

Completing an internship at a reputable studio combined with a glowing letter of recommendation from your supervisor can carry a lot of weight when it comes to applying for a full time job.

Competition in the animation industry is fierce, so any positive differentiating factor that you can demonstrate stands to give you an advantage over the competition.



Martin Grebing is the president of Funnybone Animation Studios. He can be reached at www.funnybone-animation.com.



employee and are interested in giving you a chance to prove yourself, or they simply want cheap or free labor.

If you don't have a specific company in mind, go for the biggest-name studio possible -- because the more reputable the studio you have an internship with, the more weight it carries on your resume.

Paying Your Dues

Additionally, since some internships are unpaid, you will need to make financial considerations well in advance, otherwise you may risk losing this golden opportunity.

Imagine the disappointment of landing an

SCAD launches SCAD Animation Studios

By Chris Gallagher
Chair of SCAD animation

Just like SCAD students, our sense of curiosity is never exhausted. Animation is the ultimate medium that allows us to explore and find our place in the world. In *Bearly*, a new animated musical that is the first production of SCAD Animation Studios, we travel along with a bear who fights the natural instincts of hibernation to explore the world and discover the beauty of the changing seasons.

The core mission at SCAD is to prepare our students for success in their creative careers. This is achieved through innovative curricula alongside cross-disciplinary approaches to learning throughout each degree offered at SCAD — including animation, the university's largest and most popular program.

Since 2013, enrollment in animation at SCAD has increased by a prodigious 52% across B.F.A., M.F.A., and M.A. programs at all four SCAD global locations and via SCAD eLearning. Over 2,300 SCAD animation alumni currently work in the animation industry at leading companies including Pixar, Sony Pictures Imageworks, Blue Sky Studios, Laika, and Walt Disney Animation Studios.

A Mirror of the Industry

This ongoing international success, paired with our mission to provide first-hand professional experience for students is why we launched SCAD Animation Studios this academic year. Both undergraduate students and masters candidates have the opportunity to apply to be part of the collaborative program. There are currently 23 students enrolled in SCAD Animation Studios, taking



Montgomery Hall,
home to SCAD Animation



on professional roles including lead animator, producer, visual development artists, story artists, 3D animators, 2D animators, lighters, composers — all positions that directly mirror the industry roles they will soon occupy. During each studio class, students strategize, develop, and create with one another on cutting-edge resources to produce projects that

and lyrics that play off the tone and feeling that mimics the life of a student in this truly unique coming of age story. This project was completely written, developed and created by SCAD students.

In addition to the work inside SCAD Animation Studios, students from the university's top ranked dramatic writing and sound

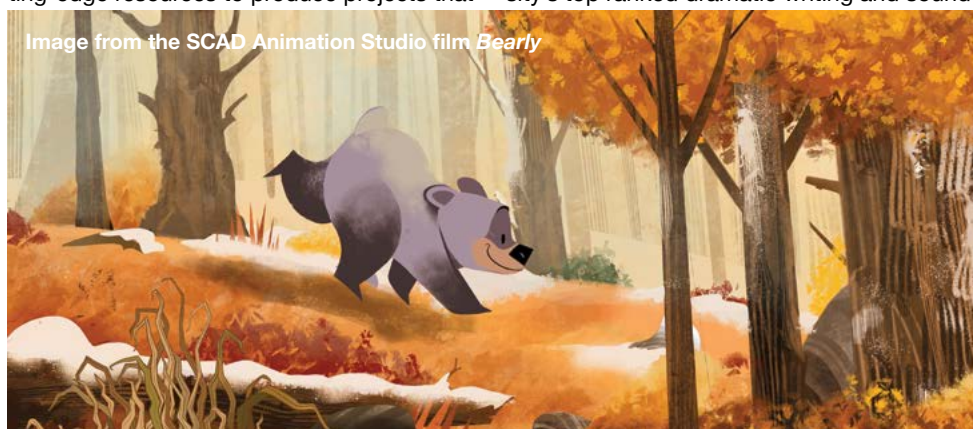


Image from the SCAD Animation Studio film *Bearly*

meet and exceed industry standards.

In June 2020, SCAD Animation Studios will be releasing its first film titled *Bearly*. The animated hybrid film introduces the audience to a bear who feels he is missing out on the amazing world around him during his hibernation. The film is set to the original mu-

design degree programs collaborated on the film, highlighting again the cross-disciplinary approach occurring throughout SCAD. This spring, *Bearly* will be screened at SCAD locations, international industry events, and submitted for top animation awards providing students with ongoing professional recognition and networking opportunities.

SCAD Animation Studios will produce two dynamic projects every year and continue to guide students through their exploration of the multi-faceted animation industry. SCAD Animation Studios has been built to carry out the mission of the animation department which is to provide students with an unparalleled education in character performance and storytelling through animation.

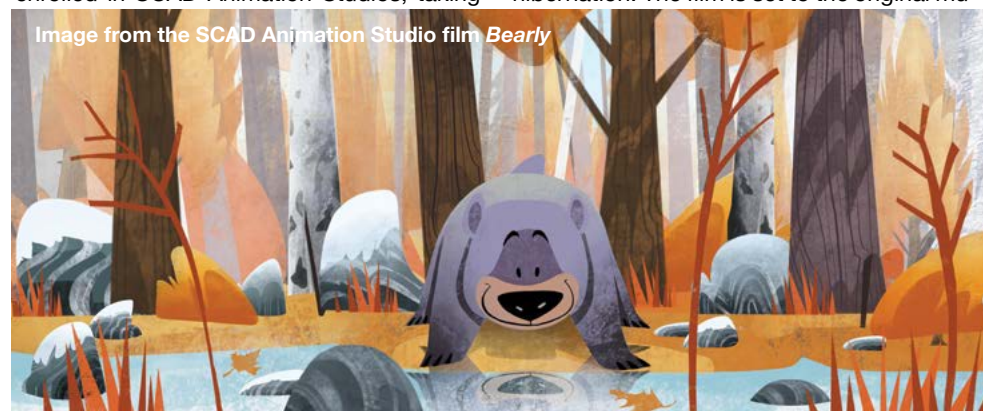


Image from the SCAD Animation Studio film *Bearly*

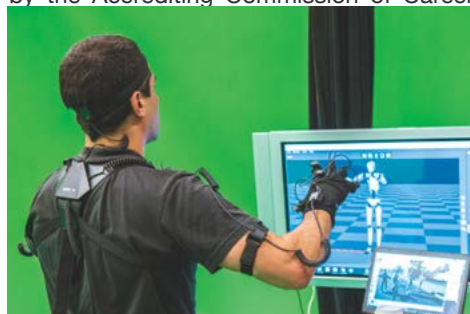
For more info visit scad.edu/academics/programs/animation/careers

The Los Angeles Film School: Learning Animation from Hollywood's Best

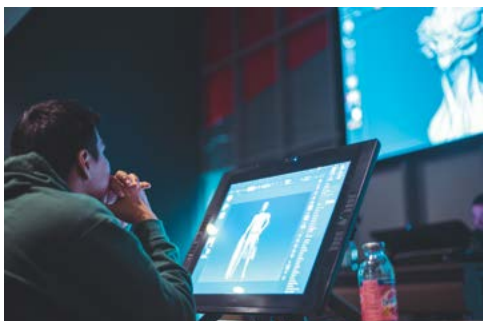
We recently had a chance to chat with Joffery Black, the animation program director at The Los Angeles Film School. Here is what he had to tell us about the acclaimed program which is based in the heart of Hollywood.

Can you tell us a little about The Los Angeles Film School?

The Los Angeles Film School is accredited by the Accrediting Commission of Career



Schools and Colleges (ACCSC) and offers entertainment-focused online and campus degrees. We offer Bachelor of Science degrees in **Animation, Audio Production, Digital Filmmaking, Entertainment Business, Film Production, Graphic Design, and Writing for Film & TV**. As well as Associate of Science degrees in **Audio Production, Music Production, and Film**. The L.A. Film School has been an academic leader in the entertainment community

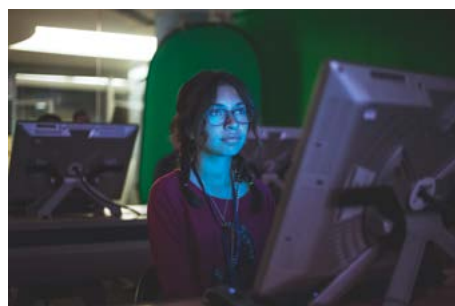


since 1999.

Our goal is to equip every student with the necessary skills they need to succeed in this industry. Whether it's in the studio, on location or in the editing room, we train the next generation of creative professionals. Students thrive in our experiential envi-

ronments under the instruction of seasoned faculty members, many of whom are still actively involved in Hollywood.

The L.A. Film School provides a collaborative, yet challenging environment for students so they can live, breathe and sleep entertainment—and a network of like-minded classmates who might turn into future colleagues down the line. Each discipline offers curricula designed to provide students with the knowledge, hands-on experience, and industry connections necessary to succeed in the rapidly-changing landscape of the entertainment business.



When was the school established and how many students are currently enrolled there?

When The Los Angeles Film School opened in September 1999, we had 15 enrolled students for the film program. Today, we have roughly 4,200 students across the eight campus and online programs.

What are your most popular classes in animation?

Our most popular classes tend to be project and portfolio-based classes. Students are excited to apply the technical components to a more creative setting. We focus on teaching animation students in a hands-on environment with a curriculum based on the students' areas of interest.

What do your students often love about your classes?

Usually, our students love learning new techniques and software due to our accel-



erated education. Collaboration with other students is key as our Animation and VFX program is within a film school.

Do you also help with placing students after they finish their course work?

We have a Career Development team that works with students throughout their time in school. The Career Development department works in conjunction with students' education curricula to prepare them with in-



terpersonal and professional skills, support their vocational goals and help to bridge the gap between academia and the workplace.

For more info, visit lafilm.edu/programs/animation-vfx/

THE LOS ANGELES FILM SCHOOL®

A student wearing a dark baseball cap and a denim jacket is shown in profile, focused on drawing a character on a large tablet. The character appears to be a stylized, somewhat abstract figure. The background is a blurred interior space, possibly a classroom or studio, with warm lighting. The entire image has a yellowish tint.

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THE LOS ANGELES FILM SCHOOL®

Unleash your imagination, breathe life into your creations and build virtual worlds! From VFX in movies to the graphics in video games, our Animation program trains the next generation of creative professionals in the film, TV and game industries.

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Important information about the educational debt, earnings, and completion rates of students who attended this school can be found at: lafilm.edu/disclosures.

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A Lounge for Everyone

How Sonya Carey and Switch Animation Launched Toronto's The Animation Lounge

Sonya Carey, owner and instructor at Toronto's The Animation Lounge has 15 years of experience as head of studio or head of digital on a variety of 2D productions. During that time, she realized that recruiting in Toronto for 2D productions became very difficult due to the increasing number of projects and a shortage of graduates from animation Colleges. "With all studios in Toronto trying to hire the same people, the poaching and competing left us short of staff," she recalls. "As a result, I took an approach which helped me to never worry about staff."

Since early in her career, Carey was a Harmony 2D artist/compositor, she knew the software very well, so she decided to train her staff. "All of those I've informally trained over the past 15 years have gone on to have very lucrative careers," she says. "It became clear that a bit of studio style training would go a long way to help our shortage of staff in Toronto, and to help the underemployed artist to become employable."

Carey says her goals for the Animation Lounge were born for her love for animation.



"I want this style of education to be affordable for everyone and I want to keep the art of film alive," she notes. "I also want to put some power back in the hands of the artists to create on their own films, outside of studio hours and realize that they are truly valuable."

Helping her realize her goal is Pete Denomme, CEO/EP of Switch VFX & Animation, who sees in Carey's vision an inspired way to compliment his own efforts to advance the animation and VFX communities having started the Switch Scholarship Award at five Canadian colleges in early 2017. "Trusting in my ideas and seeing the long-term positive potential for the Canadian industry, Pete

invested his resources and offered his studio to me to help bring the vision to life," she says. "The collaboration of The Animation Lounge, sponsored by Switch Animation was formally announced in February 2019."

Industry backing has been overwhelming since launch. After a formal introduction of the Lounge by Pete at Kidscreen 2019



both Toom Boom Animation and the Computer Animation Studios of Ontario came on board to support our curriculum and buttress marketing of our workshops in concert with Switch Animation.

Replicating Studio Life

Carey says her vision for the program was to create a series of day-long workshops offering hands on studio experience. "I replicate a day at work, in a studio so that animation students can see that there are more jobs to be done inside of a studio, not just animating. This allows them to target other jobs and unlock some of the mysteries within a production pipeline. I wanted to encourage education for everyone. They are affordable so that everyone can afford to attend. You can take one workshop, or sign up for all of them if you like."

During its first year, the Animation Lounge has been very active, holding numerous

workshops including 12 Toronto-based programs at the Switch VFX & Animation studio, as well as various global locations including the Ottawa Intl. Animation Festival, Kingston Animation Festival in Jamaica, Cartoon Network Studios as encouragement for Black Women in Animation, at the Peel Board of Education Summer High School Co-Op Program, Girls in Technology Workshop introducing animation to girls' grade 6-8, as well as online workshops for a virtual learning experience for students in the U.S.

In 2020, the program will introduce two-day workshops to meet the needs of the trainees and will be adding more specialized workshops on storyboarding, directing, producing, animating and rigging. "We will also be offering more networking events since the Lounge's end-of-day hangout seems to be a big hit," says Carey. "It's where people come and talk and find out about studio life and really get into the industry. The idea I had was to enhance other educational facilities."

The Animation Lounge has been instrumental in helping students who have been



underemployed to build the confidence to apply for all types of positions says Carey. "We don't job hunt for them, but teach them how to look, and where to look during our networking sessions," she explains. "We also teach the current software and techniques to keep them moving with the trends in animation. We purposely set this up to be a safe environment where there is no poaching and no hiring on the spot. We want studios to feel comfortable sending their staff in for training."

To find out more about these innovative workshops, visit theanimationlounge.com.





Animation Lounge

The next step in your career is to sit down with us.

A seat could be yours at our hands-on workshops for aspiring filmmakers.

Upcoming sessions will explore storyboarding, directing, producing, animating and rigging on current software with techniques that will keep you in step with industry trends.

Learn more at www.theanimationlounge.com or   

Sponsored by Switch Animation and supported by Toon Boom.



Outsource in Sunshine

By Camille Selvon Abrahams

Lead for Animation at BFA Digital Media Arts at The University of Trinidad and Tobago
Founding Director, Anima Caribbean Animation and Digital Media Festival Trinidad and Tobago

The Caribbean Outsourcing Destination

For over fifteen years the University of Trinidad and Tobago has been training a modern workforce in the area of animation, game development and digital media arts. So far, this has produced over 200 trained individuals for the animation sector. The **T.T.A.P. Factory** (*TAMANA Technology Art & Production Factory*) under the umbrella of the University, will provide an all-encompassing environment for digital media services that includes, animation, game art and vfx outsourcing services. Utilizing the student workforce in conjunction with professional entrepreneurs already in the market, this will promote economic growth by providing a competent and professional workforce for studios globally. The team has been working consistently with international animation consultant Joan Vogelesang for over ten years to ensure that international standards and benchmarks are met.

The T.T.A.P. Factory

The current B.F.A. in Digital Media Arts offering at the University of Trinidad and Tobago is the first of its kind in the Caribbean. It fully embraces state-of-the-art technologies and is prepared to work in conjunction with the rest of the world. This initiative supports the mission of the University, which was designed to develop entrepreneurs and create an innovative workforce to supply the needs of outsourcing and production. Set in the Tamana Flagship Campus, this will build upon the sustainable skills-workforce by supporting the areas of *2D Animation, 3D Animation, Game Art and Design, VFX and others*. This



Our NATIONAL UNIVERSITY
IN PURSUIT OF EXCELLENCE



is also intended to be a resource to support existing small studios in the Caribbean region in order to meet the demands for international outsourcing work.

Staff: Current staff includes animation pioneer in the Caribbean Camille Selvon Abrahams, former Senior Artist at EA Games, Caiphus Moore and veteran music expert Martin Raymond among others. However, over the past fifteen years the programme has developed key relationships with professionals in the field like Brad Schiff, animation supervisor at award winning LAIKA Studios, former Disney director Bruce Smith and a long list of professionals set to be visiting lecturers to work with our students. This will give the program the sustenance needed to keep up with the ever-emerging technology.

Diversification Goals: This initiative is supported by the government of Trinidad and Tobago and the Inter-American Development Bank (IDB.) Nestled in Trinidad and Tobago's

first and only Science and Technology Park, it is specifically designed to support knowledge-based businesses and non-energy industries. Trinidad and Tobago's attractiveness as an outsourcing hub, lies in the presence of an English-speaking workforce set in the same time zone as North America. There are also competitive tax rebates and incentives for international partners and a robust creative and technical skills-force to support productions. Collaborative mechanisms are in place with leading edge entrepreneurs like Full Circle Animation Studio, which currently works on broadcasted content on The Disney Channel, Nickelodeon, Universal Studios, DreamWorks TV and RAI. The T.T.A.P. Factory will provide the eco-system for studios like these to easily ramp.

Outsourcing Sunshine: Set to officially open its doors in March 2020, the TTAP Factory and the UTT Tamana Flagship Campus is set to be a game changer for the region. Open to international and regional students it is designed to create a paradigm shift in education with 21st century students prepared for the future of work. With the region's longest running festival Anima Caribbean Animation and Digital Media Festival soon to celebrate 20 years, this is an integral addition to the future of the animation industry in the Caribbean. Set to be an outsourcing destination, we operate by the hashtag #OutsourcingSunshine & #OutsourceInSunshine. Set in over 1000 acres of sublime ecologically protected environment in the Northern coast of Trinidad and Tobago, the T.A.P.P. Factory is an opportunity for international studios to discover a new and unique experience in the creative industry, where competent service can be provided within a modern but environmentally conscious workspace. How would you like to outsource in sunshine?



Animae Caribe

Animation & Digital Media Festival

2020

Trinidad & Tobago



♥ Oct 28th - 31st
www.animae-caribe.com

#OutsourceInSunshine
 #OutsourcingSunshine

A Festival Experience

The region's longest running festival, Animae Caribe Animation and Digital Media Festival will celebrate 20 years next year. It is a sublime celebration of the art of animation. Experience world screenings, business networking platforms, an exciting Toon Market Place, unforgettable nightlife and island tours.

Discover Diversity

Close to 20 years of content development has created a surplus of animation and game concepts to fill your diversity quota requirements. Government assisted tax incentives and rebates also make for great collaborations.

Network With The World

Our Festival has seen guests from around the world. Disney, Pixar, Cartoon Network, Sony Animation, EA Games LAIKA Studio, and so many more.... you should join us.

Outsource In Sunshine

The University of Trinidad & Tobago pioneering T.T.A.P. Factory (Tamana Technology Art & Production) is a game changer for the region. The Caribbean's first outsourcing Hub is surrounded by over 1000 acres of ecologically protected forest. Discover a unique experience in outsourcing, where competent service is provided within in a modern environmentally conscious workspace.



Practice, Practice, Practice!

Some Helpful Career Tips from Drexel University's Nick Jushchyshyn

Nick Jushchyshyn, Program Director of VR & Immersive Media at Drexel University worked in vfx for features and TV shows before he started teaching in 2010. He joined Drexel in 2012 where he was the Program Director of Animation & Visual effects for 6 years before moving on to launch and direct the VR & Immersive Media degree program and Immersive Research Lab. So, he knows a lot about many different aspects of the industry and what it takes to get your foot in the door. We asked him a few questions about the do's and don'ts of job hunting in 2020:

"The most important thing an animation student can do to prepare for the job market is to



practice, practice, practice... ideally while getting and applying feedback from experienced advisers/mentors," he says. "This is not a discipline where you can simply watch a tutorial or take a lesson and then head off into industry as a practitioner. Much like mastering a musical instrument or dance or some other sport, success is connected far more to your personal efforts and practice than simply the information you've been exposed to."

He points out that sometimes, the hardest step in this cycle is the first one. "Our instinct as humans is to hide our weaknesses, so it's natural to be apprehensive about opening up to others at the start of this journey, but there really is no better way to improve quickly and effectively than to request and apply feedback on iteration after iteration of work. The fact is, this is exactly how the industry works. We come away from watching a masterfully animated, gorgeous movie or broadcast series with a compelling story and are left with impression that what we saw on screen was exactly what was planned from the start. In reality, by the time the public sees anything on screen, the show had been written, re-written, animated, rendered, reviewed, revised.... over and over and over, by a creative team critiquing one another along the way."

Relationships Matter

According to Jushchyshyn, a demo reel or interview visit can't fully express a candidate's ability to take and apply feedback on their work over extended periods of time, but this skill is one of the most important traits that employers seek. "Building relationships with industry mentors through these feedback cycles can show your tenacity, determination and commitment to quality to people in the industry that may later become job references or even invite you to apply when an opening becomes available in their organization," he says.

Philadelphia-based Drexel University offers two programs that ensure students gain hands-on, industry experience before graduation. The first is the co-op program, which has been in place at Drexel for at least 100 years now. With co-op, students have six-month breaks in classes built-in to the academic program, where their "assignment" is to work in industry.

Students in the programs can choose between a four-year academic program, with a single six-month co-op, or a five-year program, which includes a total of three, six-month co-op experiences distributed over their academic career.

"These opportunities not only provide students with out-of-class work experience, but also affords them the chance to experiment with potential career paths," says the program director. "While many co-ops are with traditional entertainment-based studios, others use these opportunities to try work in other areas like medical visualization, architectural visualization or corporate communications."

With the launch of our VR program, we've even seen employers recruiting our students so

the organization can learn about these new disciplines from them. The second opportunity is our *Drexel in LA* program, which runs each summer in a 'pop-up' campus in Los Angeles.

This is different from co-op, since it is a short, three-month engagement each year, and it happens while classes are being taken. Drexel arranges for housing and class space in LA. Students are matched with day-time, summer internships and take their Drexel classes for the quarter from LA-based instructors, or online."

Jushchyshyn is quite excited about the boom in VR and immersive media projects over the past few years and the opportunities it offers Drexel grads. "Now that these immersive tools



have become so readily available, a whole new array of industries have been looking to hire our students for their expertise in this field," he says. "As a result, student demand in these classes grew rapidly over the past six to seven years, such that a few classes became many, which became a minor, and now we have an entire Bachelor's degree program specifically in VR & Immersive Media."

When asked to offer some helpful tips for future animation professionals, he says, "Remember to love the work, not just the end result. Practice and improve your craft constantly. Seek and apply critique from experienced people you respect. Finally, leverage a balance of traditional art and design skills with current technologies that allow you to produce more work at higher and higher quality, repeatedly. Essentially, learn to do difficult work well."

If you can do that, and continually learn and apply new skills and techniques that build on what you've mastered, you will be positioned well for success in the years and decades ahead!"



For more info about Drexel University's animation and VR program, visit Drexel.edu and digm.drexel.edu/acelab



Bachelor of Science VR & Immersive Media
drexel.edu/westphal/vrim



Bachelor of Science Animation & Visual Effects
drexel.edu/westphal/animation



Education & Career Guide

2020 Listings

NORTH AMERICA

UNITED STATES

Academy of Art University

San Francisco, CA
www.academyart.edu
Phone: (415) 274-2222
Email: graduateschool@academyart.edu

Academy of Interactive Entertainment

Lafayette, LA & Seattle, WA, U.S.A.
aie.edu
Phone: LA: (337) 205-6604; WA: (206) 428-6350
Fax: LA: (337) 232-0790; WA: (206) 428-6354
Email: lafayette@aie.edu, seattle@aie.edu

The Animation Academy

Burbank, CA, U.S.A.
theanimationacademy.com
Phone: (818) 848-6590
Email: theanimationacademy@gmail.com
Certificates offered: Character Design, Visual Development, StorySketch. Character Animation Basics, Intellectual Property Development. Fast-track programs available for Certificate students (completion in less than one year).

Number of animation students: 85

Cost of program: \$495 for first class, \$395 to continue

Head of animation & admissions: Charles Zembillas

Time of year offered: Year-round, bi-monthly semesters

Application deadline: New students accepted monthly

Equipment available: As students advance within our program, they bring their laptops or tablets to work digitally using the software of their choice. This keeps our fees reasonable and our students are able to work both in class and on their own.

Additional notes: The Animation Academy has been a leader in art education for animation since 1998, a workshop-based program located in the heart of the industry in Burbank, California. The Academy focuses on developing strong artistic fundamentals as they apply to animation especially in the areas of Character Design, Production Design and Intellectual Property Development. Many students have gone on to great creative success and are at the top of the field. The Academy is certified by the CSATTF for

vocational training with unions in the Entertainment Industry. Short term classes with concentrated training means you can progress rapidly with your art. Feel free to contact us and we'll be happy to discuss getting you to the next level of your creative excellence.

The Animation Collaborative

Emeryville, CA
animationcollaborative.com

The Art Institutes

artinstitutes.edu
Campuses Nationwide & Online
Phone: (855) 784-1269; online inquiries (877) 872-8869

The Bakshi School

Silver City, NM
thebakshischool.com
Phone: (575) 534-9291
Email: info@thebakshischool.com

Bloomfield College

Bloomfield, NJ
bloomfield.edu
Phone: (973) 748-9000

Brigham Young University

Provo, UT
animation.byu.edu
Email: designdepart-

ment@byu.edu

Degrees/Certificates offered: BFA Animation; BS Computer Science with Animation Emphasis

Number of students in animation program: 25 a year

Cost of program: https://enrollment.byu.edu/tuition

Head of animation & admission: Kelly Loosli
Time of year offered: Fall
Application deadline: June 1

Equipment available: Multiple labs with workstation-grade machines and Cintiqs running Toon Boom Harmony and Storyboard Pro, TVPaint, Maya, Houdini, ZBrush and the Adobe Suite of products.

California College of the Arts

San Francisco & Oakland, CA
cca.edu
Phone: SF (415) 703-9500, Oakland (510) 594-3600; (800) 447-1ART

California Institute of the Arts (CalArts)

Valencia, CA
calarts.edu
Phone: (661) 255-1050 or (800) 545-2787
Email: admissions@calarts.edu

California State University Fullerton

Fullerton, CA
fullerton.edu/arts/art
Phone: (657) 278-3471

California State University Northridge

Northridge, CA
csun.edu
Phone: (818) 677-1200

Cañada College

Redwood City, CA, U.S.A.
canadacollege.edu/digitalartanimation
Phone: (650) 306-3330
Email: naasp@smccd.edu

Chapman University

Dodge College of Film & Media Arts
Orange, CA
www.chapman.edu/dodge
Phone: (310) 854-8164
Email: dodgecollege@chapman.edu

Clemson University

Digital Production Arts
Clemson, SC
clemson.edu/dpa
Phone: (864) 656-5577
Email: dpa@clemson.edu

Cleveland Institute of Art

Cleveland, OH

cia.edu
Phone: (216) 421-7000

Cogswell College
 San Jose, CA
www.cogswell.edu
Phone: (800) 264-7955
Email: admissions@cogswell.edu

College of DuPage
 Glen Ellyn, IL
cod.edu
Phone: (630) 942-2800
Email: campuscentral@cod.edu

Columbia College
 Interactive Arts & Media
 Chicago, IL
iam.colum.edu
Phone: (312) 369-7750
Email: admissions@colum.edu

Columbus College of Art & Design

Columbus, OH
ccad.edu
Phone: (614) 224-9101
Email: admissions@ccad.edu

Baemen College
 Amherst, NY
daemen.edu/animation
Phone: (716) 839-7676
Email: admissions@daemen.edu

DCAD
 Delaware College of Art & Design
 Wilmington, DE
www.dcad.edu
Phone: (302) 622-8000
Email: admissions@dcad.edu
Head of animation: Tad Sare (tsare@dcad.edu)

DePaul University
 College of Computing and Digital Media
 Chicago, IL
www.cdm.depaul.edu
Phone: (312) 362-8381

Email: admission@cdm.depaul.edu

DigiPen Institute of Technology
 Redmond, WA
digipen.edu
Phone: (866) 478-5236
Fax: (425) 588-0378
Email: outreach@digipen.edu

The Digital Animation & Visual Effects School
 (DAVE School)
 Orlando, FL
daveschool.com
Phone: (407) 385-1100
Email: admissions@daveschool.com

East Los Angeles College
 Monterey Park, CA
elac.edu
Phone: (323) 265-8650

Edinboro University
 Edinboro, PA

www.edinboro.edu
Phone: (814) 732-2000
Email: mgenz@edinboro.edu

Elite Animation Academy
 Orlando, FL
eliteanimationacademy.com
Phone: (407) 459-7959
Email: twest@eliteanimationacademy.com
Number of students in animation program: 50
Cost of program: \$1,250 (online), \$825 (Orlando Courses)
Head of animation: Todd West
Head of admissions: Gladys West
Time of year offered: Year round; 2020 Winter Course start January 7. Enroll online.
Application deadline: Open
Equipment available: All equipment/software is provided for Animation

Education.
Additional Notes: Private vocational school offering years of animation industry experience. Founded by Disney Animators. Caters to ages 8 to 17 with Basic, Intermediate and Advanced Animation Training. Helps with portfolio development to place students in top art schools at the college level.

Emile Cohl Art Academy
 Los Angeles, CA
www.cohl.art
Phone: (323) 315-2323
Email: contact@cohl.art

Fashion Institute of Technology
 New York, NY
fitnyc.edu
Phone: (212) 217-7999
Email: terry_blum@fitnyc.edu

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www.animationmagazine.net

Ferris State University

Grand Rapids, MI
ferris.edu/dagd

Phone: (616) 451-4777

Fax: (616) 451-4740

Email: davidbaker@ferris.edu

Forsyth Technical Community College

Winston-Salem, NC

forsythtech.edu

Phone: (336) 723-0371

Fullerton College

Fullerton, CA

art.fullcoll.edu

Phone: (714) 992-7271

Email: art@fullcoll.edu

Full Sail University

Winter Park, FL

fullsail.edu

Phone: (800) 226-7625

Email: admissions@fullsail.com

Degrees/Certificates offered: Computer Animation Bachelor of Science; Game Art Bachelor of Science

Time of year offered:

Programs start monthly

Equipment available:

Project LaunchBox™ is a Full Sail program designed to give students exactly what they need when it comes to creating and building their portfolios. LaunchBoxes are unique to each degree program. This ensures that students receive equipment and software that reflects ever-changing industrial standards. Each LaunchBox includes a laptop, accessories, and software to keep long after graduation.

Additional notes: Full Sail offers degrees both on campus and online that are built around real-world produc-

tion workflows, giving students the chance to experience what it's like in their industry before they graduate. These degree programs are offered at an accelerated pace, which allows students to graduate in approximately half the time of traditional bachelor's programs. Graduates of Full Sail's 3D animation programs have gone on to work for major industry-leading studios, including Pixar, Disney, DreamWorks, and more.

Game Art Institute

Orange County, CA

gameartinstitute.com

Phone: (949) 342-6475

Email: support@gameartinstitute.com

Gnomon

Los Angeles, CA

gnomon.edu

Phone: (323) 466-6663

Email: admissions@gnomon.edu

Grossmont College

Digital Art Program

El Cajon, CA

grossmont.edu

Phone: (619) 644-7000

The Guildhall at

Southern Methodist University

Plano, TX

smu.edu/guildhall

Phone: (214) 768-4278

Hampshire College

Amherst, MA

hampshire.edu

Phone: (413) 549-4600

Email: admissions@hampshire.edu

Laguna College of Art + Design

Laguna Beach, CA

www.lcad.edu

Phone: (949) 376-6000

Fax: (949) 376-6009

Email: admissions@lcad.edu

Degrees/Certificates offered: Animation, Drawing + Painting, Drawing + Painting with Illustration Emphasis, Drawing + Painting with Sculpture Emphasis, Experimental Animation, Extended Reality Design (XRD-Augmented and Virtual Realities), Game Art, Graphic Design + Digital Media, Graphic Design + Digital Media with Action Sports Emphasis, Graphic Design + Digital Media with Illustration Emphasis, Illustration and Illustration in Entertainment Design

Number of students in animation program: 210

Cost of program:

\$31,600/year

Head of animation: Dan

Boulos

Head of admissions:

Christopher Brown

Time of year offered: Fall

and Spring

Application deadline:

Rolling

Equipment available:

State of the art labs, software and equipment

Lansing Community College

Lansing, MI

lcc.edu

Phone: (517) 483-1957;

(800) 644-4522

Email: LCC-Recruitment@lcc.edu

Lesley University

Cambridge, MA

lesley.edu/animation

Phone: (617) 868-9600

Email: admissions@lesley.edu

Living Arts College

Raleigh, NC

living-arts-college.edu

Phone: (800) 288-7442

Email: admissions@living-arts-college.edu

Los Angeles Academy of Figurative Art

Van Nuys, CA

laafa.edu

Phone: (818) 708-9232

Email: contactus@laafa.org

The Los Angeles Film School

Los Angeles, CA

www.lafilm.edu

Phone: (323) 860-0789

Email: info@lafilm.edu

Loyola Marymount University

Los Angeles, CA

sftv.lmu.edu

Phone: (310) 338-2700

Email: sftv_info@lmu.edu

Lynn University

www.lynn.edu

Phone: (561) 237-7000

Email: admissions@lynn.edu

The Maurice Kanbar Institute of Film & Television

Tisch School of the Arts

New York University

New York, NY, U.S.A.

animation.tisch.nyu.edu

Phone: (212) 998-1779

Fax: (212) 995-4062

Email: john.canemaker@nyu.edu

Middle Tennessee State University

Murfreesboro, TN

www.mtsu.edu/pro-

grams/animation

Phone: (615) 898-5628

Fax: (615) 494-8694

Email: kevin.mculty@

mtsu.edu

Degrees/Certificates offered: BS in Animation

Number of students in animation program: 203

Cost of program: \$9,424

in-state/\$29,138 out-of-

state for academic year

tuition; in-state tuition

available in certain states

through the Academic

Common Market (mtsu.

edu/acm) and major

discount offered to

qualifying students in

the Regional Scholars

program (mtsu.edu/re-

gionalscholars).

Head of animation: Kevin

McNulty

Head of admissions:

Linda Olsen, Undergradu-

ate Admission Director

(linda.olsen@mtsu.edu or

admissions@mtsu.edu)

Time of year offered:

Semester-based, four-

year Bachelor of Science

degree. **Application dead-**

line: Fall applications

are accepted through

July 1 (must submit all

admissions materials by

December 1 for freshman

guaranteed academic

scholarships and February

15 for transfer guaran-

teed academic scholar-

ships for the following

fall). Spring applications

are accepted through

December 15.

Equipment available:

High-end computers

(Boxx, Dell and Mac),

render farm, 24-inch

Wacom Cintiq Pros, DSLR

cameras, light kits, audio

equipment, greenscreens,

HTC Vive, Oculus Rift,

PlayStation VR, Hololens,

Autodesk Maya, Autodesk

Mudbox, Arnold, Render-

Man, Adobe CC, Unity, Red

Giant Suite, ftrack, Sub-

stance Painter, Dragon-

frame, Final Cut Pro, Avid.

Additional notes: MTSU's

Animation program was

one of the first in the

nation and is ranked among the best in the U.S. at a public school or university. An on-campus ACM SIGGRAPH Student Chapter is only one of 16 in the world. Students have full access to LinkedIn Learning, faculty-led extracurricular programs, collaboration with outside clients, opportunities at worldwide competitions and conferences, and portfolio reviews. The program is NASAD and SACS accredited. MTSU alumni have worked for DreamWorks Animation, Industrial Light & Magic, Blizzard Entertainment, Rhythm & Hues and Sony Pictures Imageworks, including on an Oscar winner. A Studio Art minor is required for all majors. Students progress through advanced digital tools and techniques for careers in 3D animation, 2D animation, motion graphics, and special visual effects in films, TV, video games and more. Rated among the best colleges in the U.S. by Princeton Review, Middle Tennessee State University is located in the Nashville metropolitan area.

Minneapolis College of Art and Design

Minneapolis, MN
 mcad.edu
 Phone: (612) 874-3700;
 (800) 874-6223
 Email: info@mcad.edu

New York Film Academy

New York, NY
 nyfa.edu
 Phone: (212) 674-4300;
 (800) 611-FILM
 Fax: (212) 477-1414
 Email: film@nyfa.edu

Northern Michigan University

Marquette, MI
 art.nmu.edu
 Phone: (906) 227-2194
 Email: art@nmu.edu

NYIT

New York, NY
 www.nyit.edu/programs/
 digital_art_design
 Phone: (212) 261-1508;
 (800) 345-6948
 Email: admissions@nyit.edu

Otis College of Art and Design

Los Angeles, CA
 www.otis.edu
 Phone: (310) 665-6800,
 (800) 527-6847
 Email: digitalmedia@otis.edu

Pennsylvania College of Art & Design

Lancaster, PA
 pcad.edu
 Phone: (717) 396-7833;
 (800) 689-0379
 Email: admissions@pcad.edu

Platt College San Diego

San Diego, CA
 platt.edu
 Phone: (866) 752-8826
 Fax: (619) 265-8655
 Email: info@platt.edu

Pratt Institute

New York, NY
 pratt.edu
 Phone: (718) 636-3600
 Email: info@pratt.edu

Rhode Island School of Design

Providence, RI
 www.risd.edu
 Phone: (401) 454-6233
 Email: fav@risd.edu

Ringling College of Art and Design

Sarasota, FL
 www.ringling.edu
 Phone: (941) 351-5100
 Email: admissions@ringling.edu

Rochester Institute of Technology

Rochester, NY
 artdesign.rit.edu/schools/
 film-animation
 Phone: (585) 475-6175
 Email: sofa@rit.edu

Rocky Mountain College of Art + Design

Denver, CO
 rmcad.edu
 Phone: (303) 753-6046,
 (800) 888-ARTS
 Email: admissions@rmcad.edu

SAE Expression College

Emeryville, CA, U.S.A.
 expression.edu
 Phone: (510) 654-2934
 Email: expression@sae.edu

San Francisco State University

San Francisco, CA
 cinema.sfsu.edu
 Phone: (415) 338-1629
 Fax: (415) 338-0906
 Email: cinedept@sfsu.edu

San Jose State University

San Jose, CA
 sjsuai.com
 Phone: (408) 924-4340
 Email: design@sjsu.edu

SCAD

Atlanta & Savannah, GA,
 U.S.A.; Hong Kong
 scad.edu
 Phone: (800) 869-7223
 Email: admissions@scad.edu

Silver Drawing Academy

Sun Valley, CA
 silverdrawingacademy.com
 Phone: (818) 773-2440
 Email: info@silverdrawingacademy.com

Smorgasbord Productions Animation Collaboration

Los Angeles, CA
 smorgasbord.tenzeroseven.com/class
 Phone: (323) 825-1306
 Email: projects@smorgasbordproductions.com

Studio Arts

Los Angeles, CA
 studioarts.com
 Phone: (323) 227-8776
 Email: office@studioarts.com

School of Visual Arts

New York, NY
 sva.edu
 Phone: (212) 592-2100
 Email: admissions@sva.edu

Degrees/Certificates offered:

BFA Animation; BFA Computer Art, Computer Animation and Visual Effects; MFA Computer Arts

Number of students in animation program: BFA Animation: 377; BFA Computer Art, Computer Animation and Visual Effects: 366; MFA Computer Arts: 102

Cost of program: 2019-2020 BFA Programs Tuition: \$20,950 per semester; 2019-2020 MFA Computer Arts Tuition: \$23,470 per semester

Heads of animation: Hsiang Chin Moe, Chair of BFA Animation; Jimmy Calhoun, Chair of BFA Computer Art, Computer

Animation and Visual Effects; Terrence Masson, Chair of MFA Computer Arts

Head of admissions: Matthew Farina

Time of year offered: Year-round; Fall, Spring and Summer semesters

Application deadline: BFA Programs: Rolling admissions; MFA Computer Arts: January 15

Equipment available: Software: Adobe CC Suite, Autodesk Suite (Maya), Toon Boom Animation Software, TVPaint, Nuke, Houdini, REDCine-X, Final Cut, AVID Media Composer, DaVinci Resolve, VDMX, Dragonframe, plus an array of video effects plugins.

Facilities: Computer labs with HP and Mac workstations with Wacom Intuos and Cintiq tablets, greenscreen production room with motion capture and the latest VR equipment; sound mixing room, recording booth with foley pits, and color grading suite. Equipment: Blackmagic Cinema and 4K production cameras, Canon DSLR cameras, Zeiss and Canon lenses, extensive lighting and audio equipment. Stop-motion workshop for fabrication and staging. MFA students have access to the Visible Futures Lab featuring digital fabrication tools including a 3D scanner, 3D printers, laser cutter, UV printer and CNC router.

Additional notes: SVA alumni are employed by prestigious studios including Industrial Light & Magic, Pixar, DreamWorks, Disney, Sony Pictures Imageworks, Rhythm & Hues, Digital Domain, Blue Sky Studios, MTV, Electronic Arts, Warner

Bros. Animation, Cartoon Network, Sesame Workshop and Nickelodeon. Others have opened their own animation companies, such as Plymptoons, Titmouse and Augenblick studios. Named "Top Animation School in the World" by the Rookies, SVA students have earned awards in major international competitions including Student Academy Awards, Adobe Design Achievement Awards, Youtube Award, Prix Ars Electronica, SIGGRAPH, Electronic Theater and Art Show, Webby Awards, ISEA and the Leonardo Awards for Excellence. Student works have appeared in Cannes, Tribeca, Sundance, Annecy, Ottawa, and New York festivals, among many others.

School of Visual Arts, Division of Continuing Education New York, NY

sva.edu/ce
Phone: (212) 592-2050
Email: ce@sva.edu
Degrees/Certificates offered: Individual courses only.
Cost of program: Varies by course.
Time of year offered: Fall, Spring & Summer semesters

Thomas Jefferson University
Philadelphia, PA
www.jefferson.edu
Phone: 215-951-2913
Email: Jason.Kirk@jefferson.edu

Universal Arts School
Hollywood, CA
ua.school

The University of the Arts

Philadelphia, PA
www.uarts.edu
Phone: (215) 717-6567
Email: admissions@uarts.edu

Degrees/Certificates offered: BFA Animation, BFA Game Art

Number of students in animation program: 120

Cost of program: \$46,530

Head of animation: Karl Staven

Head of admissions: Heeseung Lee

Time of year offered: Fall/Spring

Application deadline: Rolling

Equipment available: Cintiq computer labs, 5,600-square-foot Center for Immersive Media featuring a motion-capture stage and VR workstations, 3,500-square-foot digital and traditional Makerspace, stop-motion studios, downshooters/traditional animation stands, sound design labs and recording studios, equipment room with cameras, microphones, and other A/V

Additional notes: UArts offers both visual and performing arts, allowing the unique opportunity to collaborate with musicians, dancers, actors and other artists!

University of California Los Angeles
School of Theater, Film & Television
Animation Workshop
Los Angeles, CA
animation.film.tv.ucla.edu
Phone: (310) 206-8441
Email: info@tft.ucla.edu

University of Central Florida

School of Visual Arts & Design
Orlando, FL

svad.cah.ucf.edu

Phone: (407) 823-2676

Fax: (407) 823-6470

Email: svadadvising@ucf.edu

Degrees/Certificates offered: BFA Emerging Media: Character Animation track; BFA Emerging Media: Experimental Animation track; MFA Emerging Media: Animation and Visual Effects track

Number of students in animation program: 249 (Character Animation: 59; Experimental Animation 164; Animation & Visual Effects: 26)

Cost of program: Resident: \$212.28 per credit for tuition and fees (\$105.07 per credit tuition only); Non-Resident: \$748.89 per credit for tuition and fees (\$105.07 per credit tuition only)

Heads of animation: Cheryl Briggs (Character Animation/Animation & Visual Effects), Matthew Dombrowski (Experimental Animation)

Head of admissions: admission@ucf.edu

Time of year offered: Fall, Spring

Application deadline: Undergraduate: May 1, Track February 15; Graduate: January 15 Priority, July 1 Final

Equipment available: Undergraduate Labs: 35 iMacs with 13" Cintiqs, 30 PCs, dual 27" 4K monitors with 22" Cintiqs. 2D Animation Lab with desks and down-shooters donated from Disney Feature Animation. Graduate Lab and Research Spaces: Mac Pro or Dell workstations with dual 28" 4K monitors and 22" Cintiqs,

Disney Animation desks retrofitted for the Cintiq. Software: Adobe CC, Maya, Nuke, Houdini, Substance, Mari Modo, Brush, Toon Boom Harmony, TVPaint, Stop Motion Pro, Dragon-Frame

Additional Notes: For more information <https://svad.cah.ucf.edu/academics/emerging-media/>

University of Southern California

School of Cinematic Arts
John C. Hench Division of Animation & Digital Arts
Los Angeles, CA

cinema.usc.edu/animation

Phone: (213) 740-8358

Fax: (213) 740-4013

Email: admissions@cinema.usc.edu

Webster University School of Communications

St. Louis, MO
webster.edu/communications

Phone: (314) 968-7154

Fax: (314) 963-6924

Email: admissions@webster.edu

Woodbury University

Los Angeles, San Diego & Hollywood, CA

mcd.woodbury.edu

Phone: (818) 767-0888,

(619) 235-2900, (8181)

252-5121

Email: info@woodbury.edu

CANADA

Capilano University
North Vancouver, BC, Canada

www.capilanou.ca

Phone: (604) 983-7516

Email: animation@capilano.ca

Degrees/Certificates offered: 2 Year Diplomas in:

2D Animation & Visual Development 3D Animation for Film & Games Digital Visual Effects

Number of students in animation program: 140

Cost of program: See website

Heads of animation: Don Perro, Craig Simmons

Head of admissions:

Jaspreet Jhutti

Time of year offered: September

Application deadline: February 15, 2020

Equipment available:

Students are assigned to their own workstation and have 24/7 key card access to their space. Workstations consist of a 22" (or larger) Cintiq, second monitor, computer with Harmony, Creative Cloud, TVPaint. 3D and VFX have Maya, Nuke, ZBrush and much more. Free color printing, free life drawing supplies, free passes to several local events including the annual Vancouver Spark Animation Festival and Conference.

Centre for Digital Media

Vancouver, BC, Canada
thecdm.ca

Phone: (778) 370-1001

Email: admissions@thecdm.ca

Centre NAD

Universite de Quebec a Chicoutimi

Montreal, QC, Canada
nad.ca

Phone: (514) 288-3447

Email: info@nad.com

CG Masters School of 3D Animation & VFX
New Westminster, BC,

Canada
cg-masters.com
Phone: (604) 553-2462
Email: info@cg-masters.com

College Boréal
Sudbury, ON, Canada
collegeboreal.ca
Phone: (705) 560-6673,
 (800) 361-6673
Email: info@collegebo-
 real.ca

Emily Carr
University of Art +
Design
Vancouver, BC, Canada
ecuad.ca
Phone: (604) 844-3800
Fax: (604) 844-3801
Email: admissions@
 ecuad.ca

ISART Digital
Montreal, QC, Canada
www.isart.com
Phone: (438) 382-7466
Email: contact@isartdigi-
 tal.ca
Degrees/Certificates of-
ferred: Five-year Advanced
 Diploma as Supervisor in
 3D Animation, Certified
 Level 7 Europe, by the
 National Committee for
 Professional Certification.
 This is the equivalent of a
 master's degree.

Number of students in
animation program: 60
Cost of program: CAD
 \$23,000/year
Head of animation &
admissions: Azad Lus-
 baronian
Time of year offered:
 September through June
Application deadline:
 February 14
Equipment available: VR
 Lab VR (Vive & Oculus),
 AR lab, HD cameras for
 live-action shooting,
 render farm.
Additional notes: ISART
 Digital is an international
 school of higher educa-

tion in video games and
 3D-VFX animation. The
 school is ranked No. 1
 in Europe and Quebec
 (Canada) by LinkedIn, on
 professional integration
 in the Game and Interac-
 tive Media Design market.
 The school is based in
 Paris & Montreal and
 has a partnership with
 the Tokyo University of
 Technology. This leading
 position is the result of a
 studio-oriented policy:
 - Professional experience
 is at the heart of the
 studies, in an alternat-
 ing rhythm of a week at
 school and a week in the
 workplace, throughout
 the year.
 - At ISART, quality
 teaching is provided by
 professionals from the
 video game and 3D
 animation film industries.
 The school's reputation
 has been consolidated by
 6 consecutive selections
 at the Seattle UNITY
 Awards, and a nomination
 at THE GAME Awards in
 Los Angeles.
 Thanks to its indepen-
 dence and close partner-
 ships with the studios,
 the school is extremely
 responsive to the ever-
 changing labor market,
 quickly adapting its
 training courses through
 strategic choices that cor-
 respond to the constant
 evolution in the skills
 needed by the industry.

LaSalle College
Vancouver
Vancouver, BC, Canada
www.lasallecollegevan-
couver.com
Phone: (604) 683-2006
Email: admissions@lasal-
 lecollegevancouver.com
Degrees/Certificates
offered: Bachelor of Sci-
 ence in Game Program-
 ming, Diplomas in 3D

Modeling for Animation
 & Games, Animation Art
 & Design, VFX for Film &
 Television, Game Art &
 Design, Visual & Game
 Programming.
Number of students in
animation program: 33
Cost of program: From
 \$44,625 CAD (Canadian
 students) and \$57,750
 CAD (International stu-
 dents). Scholarships also
 available!
Head of animation: Roger
 Mitchell
Head of admissions: Erin
 Adams
Time of year offered: Fall,
 Winter, Spring, Summer
Application deadline:
 Rolling admissions
Equipment available:
 Cintiq interactive pen
 displays, render farm
 computer cluster, virtual
 reality suite, soundstage
 with greenscreen, online
 editing suite, computer
 labs. Software: Maya,
 Nuke, Premiere, Photo-
 shop, Mudbox, Render-
 Man, Arnold, Toon Boom
 Harmony, Mari, Substance,
 Zbrush, Houdini, After
 Effects, Unity 3D, Unreal
 Engine 4, Steam, Twine,
 Perforce, Unreal Editor, Git
 software.

Max the Mutt
College of
Animation, Art &
Design
Toronto, ON, Canada
www.maxthemutt.com
Phone: (416) 703-6877
Fax: (416) 703-3930
Email: info@maxthe-
 mutt.com
Degrees/Certificates
offered: Three diploma
 programs: Classical and
 Computer Animation,
 Concept Art for Anima-
 tion and Video Games,
 Illustration & Storytelling
 for Sequential Arts
 Also: Summer Certificate
 Program Workshops

for teens and adults;
 professional development
 courses
Number of students in
animation program: 34
Cost of program: \$11,850
Head of animation: Tina
 Seemann
Head of admissions: Max
 Rhoden
Time of year offered: Fall
Application deadline:
 Ongoing
Equipment available:
 Hardware: Industry-stan-
 dard Intel based desktops
 with Nvidia Quadro pro-
 duction graphics cards,
 dedicated render farm for
 3D rendering using Ren-
 derMan and Arnold, Wa-
 com tablets and Wacom
 styluses (on request from
 office). Software: Adobe
 Creative Cloud, Adobe/
 Substance Painter, Toon
 Boom Harmony, Toon
 Boom Storyboard Pro,
 NUKE (Foundry), Maya,
 ZBrush, Monkey Jam &
 Audacity (Freeware).
Additional notes: Max
 the Mutt was founded
 by artists and animators
 in 1996. Their goal is,
 and always has been, to
 create and maintain a vi-
 brant, ethical community
 dedicated to passing on
 skills to upcoming gen-
 erations, while fostering a
 sense of community.
 MTM believes in taking
 their work seriously and
 encouraging students to
 keep their joy in creating
 alive. They believe in an
 inclusive environment
 where every student
 matters. Humility and
 mutual respect are the
 first requirements for
 growth, for a happy, cre-
 ative, productive college,
 and a meaningful career.
 MTM seeks students and
 faculty who share this
 vision.
 MTM has always cared
 about being as afford-

able as possible without
 compromising the quality
 of instruction. They offer
 limited bursaries and
 scholarships to quali-
 fied students (i.e. those
 who have financial need,
 talent, and a professional
 attitude).
 Instructors are working
 professionals, drawn to
 Max the Mutt by their
 passion to share their ex-
 pertise, by the prospect of
 small classes, motivated
 students, and an environ-
 ment that values their
 input. Annual curriculum
 reviews and updates
 reflect changes in the
 entertainment industries
 MTM serves, and instruc-
 tors, because they are
 working professionals,
 are an invaluable part of
 this process. MTM is now
 in the wonderful position
 of having a number of
 faculty members who
 were graduates of MTM,
 became successful pro-
 fessionals and are now
 happy to return to share
 their skills with upcom-
 ing generations.

NBCC Miramichi
Campus
Miramichi, NB, Canada
www.nbcc.ca
Phone: (506) 778-6000
Email: collegeworks@
 nbcc.ca

Seneca College
Toronto, ON, Canada
senecacollege.ca
Phone: (416) 491-5050
Email: admissions@
 senecacollege.ca

Sheridan College
Oakville, ON, Canada
www.sheridancollege.ca
Phone: (905) 845-9430
Email: admissions@
 sheridancollege.ca
Degrees/Certificates of-

ferred: Bachelor of Animation, Computer Animation post-graduate certificate, Digital Creature Animation-Technical Direction post-graduate certificate, Visual Effects post-graduate certificate

Number of students in animation program: Degree: 546; Post-Graduates combined: 72

Cost of program: Bachelor of Animation: Canadian \$9,733, International \$28,492 per year; Computer Animation: Canadian \$12,376, International \$23,641; Digital Creature Animation: Canadian \$12,883, International \$24,148; Visual Effects: Canadian \$12,883, International \$24,148

Head of animation: Dr. Ronni Rosenberg

Head of admissions: Deanna MacQuarrie

Time of year offered: Fall
Application deadline: February 1

Equipment available: Maya, Toon Boom, Adobe Suite, ZBrush, Houdini, Cintiqs, PCs, stop-motion studio, sound studios

Think Tank Training Centre

North Vancouver, BC, Canada & Online
tttc.ca
Phone: (604) 990-8265, (888) 990-8265
Email: info@tttc.ca

Vancouver Animation School

Vancouver, BC, Canada
www.vanas.ca
Phone: (888) 677-8827
Email: info@vanas.ca
Degrees/Certificates offered: Certificate (1 month) and diploma (1 year) programs in Animation, Concept Art, Visual Effects and Video Game

Design. Scholarships available for Canadian and international students.

Number of students in animation program: 30

Cost of program: \$499-\$18,500 CAD

Head of animation: Calvin LeDuc (Disney Feature Animation)

Head of admissions: Sonia Bolduc

Time of year offered: September, January, April, July

Application deadline: Continuous

Equipment available: www.myFAME.org

Additional notes: Vancouver Animation School is a leading educational institution devoted to educating aspiring artists in the diverse disciplines that form the Animation, Visual Effects and Video Game industries. The school believes in teaching innovative skills that lead to creative careers resulting in personal and professional fulfillment. VANAS has developed a fantastic school with strong educational programs that welcome you, work for you and care for you.

Vancouver Film School

Vancouver, BC, Canada
vfs.edu
Phone: (604) 685-5830, (800) 661-4104
Email: admissions@vfs.com

Vancouver Institute of Media Arts

(VanArts)
Vancouver, BC, Canada
www.vanarts.com
Phone: (604) 682-2787
Fax: (604) 684-2789
Email: info@vanarts.com

LATIN AMERICA & CARIBBEAN

Animation Campus

Montevideo, Uruguay
campus.uy
Phone: +598 2712-6799
Email: info@campus.uy

Art&Cia Animation School

Meireles, Brazil
arteciadcursos.com
Phone: +55 85-3023-7201; +55 85-98820-7775
Email: contato@arteciadcursos.com

BIOS

School of Design & Communication
Montevideo, Uruguay & Online
biosportal.com
Phone: +598 2710-3373
Email: edco@bios.edu.uy

Duoc University Chile

Santiago, Chile
www.duoc.cl
Phone: +2 2999-3862
Email: duoc@duoc.cl

EIC-TV International Film School of San Antonio de los Baños

Cuba
www.eictv.org
Email: entry@paulbush-films.com

Excelsior Community College

Kingston, Jamaica
www.ecc.edu.jm
Phone: (876) 928-5070
Fax: (876) 938-0747
Email: socs@ecc.edu.jm

ORT University Uruguay

School of Communication

& Design

Montevideo, Uruguay
fcd.ort.edu.uy
Phone: +598 2902-1505

University of the West Indies

Jamaica
www.mona.uwi.edu
Phone: (876) 977-0898
Fax: (876) 977-1597
Email: carimac@uwimona.edu.jm

Degrees/Certificates offered: BFA in Animation, BFA in Film Production, BA in Film Studios

Number of students in animation program: 25

Cost of program: US\$6,500 per year for 3 years

Head of animation: Chevonnese Chevers Whyte

Head of admissions: Dr. Donovan Stanberry

Time of year offered: Fall (August)

Application deadline: January

Equipment available: iMacs, Cintiqs, drawing tablets, audio production booth, film equipment, various 2D software, various 3D software

Additional notes: This is a generalist program that exposes students to 2D animation, 3D animation and motion graphics, with drawing and research courses.

Westbridge University

Mexico City, Mexico & Online
westbridge.edu.mx
Phone: +55 4161-1501; (650) 285-3200
Email: rp@westbridge.edu.mx

EUROPE

Aardman Academy
Bristol, United Kingdom

www.aardman.com
Phone: 0117 984 8485
Email: academy@aardman.com

Degrees/Certificates offered: Two-week model-making summer school at Aardman Animations

Number of students in animation program: Maximum 12

Cost of program: £3,000 including VAT

Head of animation: Jim Parkyn, modelmaking tutor

Time of year offered: 29 June - 10 July, 2020

Equipment available: The course provides a wire armature and all basic materials. A ball and socket armature can be ordered at a subsidized cost. Participants are asked to send in a design of a human shaped model two weeks prior to the course, and if they require specific materials for their model they are asked to bring that with them.
Addition notes: For more information see www.aardman.com/course/model-making-summer-school.

The Animation Workshop

Viborg, Denmark
animationworkshop.via.dk
Phone: +45 8755-4900
Email: taw@viauc.dk

ArtFX School

France
www.artfx.fr/en
Phone: +33 04 99 77 01 42
Email: apply@artfx.fr
Degrees/Certificates offered: Digital Director Diploma (Master's Degree equivalent), specializations: VFX, 3D Animation, Game Design, Game Art. Professional Certification,

specializations: Game Design, Game Art, Technical Director in Coding for VFX & Games.

Number of Students in animation program: 50

Cost of Program: Digital Director & Video Game Courses - 1st year: €6900, 2nd to 5th year: €7900 / year. Technical Director in Coding for VFX & Games Course: 1st & 2nd years: €8000 / year.

Head of animation: Jérôme Duraud

Head of admissions: Agathe Turtolutte

Time of year offered: September to June

Application deadline: May

Equipment available: Exclusive partnerships with software companies give students access to the most advanced software and plugins: Houdini, Affinity Photo, Maya, Nuke, Unity, Unreal Engine 4, Zbrush, Substance Painter, Substance Designer, Arnold, etc. A filming studio with a cyclorama greenscreen, a camera crane, Steadicam, dolly tracks, HD video cameras, a drone, projectors, flashes and lighting accessories, professional sound recording equipment, digital cameras, and more (thanks to partnerships with Nikon, Canon, Leica, Broncolor).

Additional notes: ArtFX is opening a new campus in Lille in September 2020.

Arts University Bournemouth

Poole, Dorset, U.K.

aub.ac.uk

Phone: +44 1202-533-011

Email: hello@aub.ac.uk

Ballyfermot College of Further Education

Dublin, Ireland

www.bcfe.ie

Phone: 00353 1 626-9421

Fax: 00353 1 626-6754

Email: info@bcfe.cdetsb.ie

BAU Design College of Barcelona

Barcelona, Spain

www.baued.es

Email: info@baued.es

Bellecour École

Lyon & Rhone, France

www.bellecour.fr

Email: info@bellecour.fr

Phone: +33 478 929 283

Buckinghamshire New University

High Wycombe, England, U.K.

bucks.ac.uk/courses/post-graduate/MT13DA9

Phone: 01494-522-141

Email: admissions@bucks.ac.uk

CDCFE

(Coláiste Dhúlaigh College of Further Education)

Dublin, Ireland

www.cdcfe.ie

Email: coolock@cdcfe.cdetsb.ie

Phone: 01 848 1400

Fax: 01 848 1544

Ecas

Bourg-Lès-Valence, France

www.ecas.fr

Email: info@ecas.fr

Phone: +33 4 28 08 02 06

ESMA

Montpellier, Toulouse, Nantes, Lyon, France | Montreal, Canada

www.esma-3d.fr

Phone: (336) 763-0180

Email: contact@esma-montpellier.com

Filmakademie Baden-Wuerttemberg

Animationsinstitut Ludwigsburg, Germany

animationsinstitut.de

Phone: +49 7141 969 82851

Email: study@animation-sinstitut.de

Degrees/Certificates offered: Diploma

Number of students in animation program: 100

Cost of program: 1500 euros per semester for international students

Head of animation: Andreas Hykade

Head of admissions: Beate Pfennigwerth

Time of year offered: Fall

Application deadline: May 15, 2020

Equipment available: Animationsinstitut offers facilities with state-of-the-art technology. All students have their own workstation (Windows, OSX, Linux) with all current software packages as well as special project-based solutions. Full HD, Digital Cinema and 3D Stereo are standard formats. The students have an OptiTrack motion-capture system, Ncam system, VR headsets, as well as a 3D printer at their disposal. They also have access to all of the Filmakademie's infrastructure (film studios, equipment pool, etc).

IDEA Academy

Rome, Latium, Italy

www.idea-academy.eu

Email: info@idea-academy.it

Phone: 0039 0642013420

ISART Digital

Paris, France

www.isart.com

Email: information@isartdigital.com

Phone: +33 1 48 07 58 48

Degrees/Certificates offered: Five-year Advanced Diploma as Supervisor in 3D Animation, Certified Level 7 Europe, by the National Committee for Professional Certification. This is the equivalent of a master's degree.

Number of students in animation program: 400

Cost of program: €16,000/ per year

Head of animation & admissions: Thierry Brionnet

Time of year offered: September through June

Application deadline: February 28

Equipment available: Fully equipped green room, fabrication laboratory, virtual reality room, render farm, audiovisual equipment, sound design studio.

Additional notes: ISART Digital is an international school of higher education in video games and 3D-VFX animation. The school is ranked No. 1 in Europe and Quebec (Canada) by LinkedIn, on professional integration in the Game and Interactive Media Design market. The school is based in Paris & Montreal and has a partnership with the Tokyo University of Technology. This leading position is the result of a studio-oriented policy: - Professional experience is at the heart of the studies, in an alternating rhythm of a week at school and a week in the workplace, throughout the year. - At ISART, quality teaching is provided by profes-

sionals from the video game and 3D animation film industries. The school's reputation has been consolidated by 6 consecutive selections at the Seattle UNITY Awards, and a nomination at THE GAME Awards in Los Angeles.

Thanks to its independence and close partnerships with the studios, the school is extremely responsive to the ever-changing labor market, quickly adapting its training courses through strategic choices that correspond to the constant evolution in the skills needed by the industry.

Lightbox Academy

Madrid, Spain

www.lboxacademy.es

Email: hablamos@lbox-academy.es

Phone: +34 91 752 05 10

LIDEM

Le Soler, France

lidem.eu

Email: serge@lidem.eu

Phone number: +33 468 92 53 84

Link Campus University

Vigamus Academy

Rome, Italy

vigamusacademy.com

Phone: +39 366-413-9390

Email: academy@vigamus.com

Luca School of Arts

Genk, Belgium

luca-arts.be

Phone: +32 89 30 08 50

Email: info.cmine@luca-arts.be

Met Film School

London, U.K.

metfilmschool.co.uk

Phone: +44 20 8280 9119

Email: info@metfilm-school.co.uk

MoPA

Arles, France

www.ecole-mopa.fr

Email: contact@ecole-mopa.fr

Phone: +33 (0)490 994 690

Degrees/Certificates offered:

The five-year course gives a graduate a 5-year advanced diploma as CG filmmaker. The diploma is state-accredited (RNCP Level 1 France, Level 7 European level). Ecole MoPA also offers one-year Preparatory Class, which alternates fundamental artistic subjects with workshops and projects in photography, video, stop-motion animation basic principles, etc. to give students a solid skills foundation and portfolio of artistic works.

The majority of instruction is in French, a minimum language level of French B1 is recommended.

Number of students in animation program: 200

Cost of program: €5600 - €9500 depending on year of cursus

Heads of animation: Anne Brotot

Head of admissions:

Catriona Murray

Time of year offered:

September - June

Application deadline: 6

January - 3 February; info on the website

Equipment available: PC workstations, color grading master, sound mix Pro Tools HD, 60 storage arrays, render farm. Software: Substance Painter,

Designer, Alchemist; Marvellous Designer, Maya, Yeti, Houdini, 3ds Max, Nuke, Mari, DaVinci, Adobe Suite, Arnold, V-Ray, ZBrush, Shotgun, Deadline.

Additional notes: Recent MoPA alumni are currently working as: Houdini FX artist, animator, lighter/compositor, character animator, character rigger, creature FX, FX lead, look developer, storyboard artist, concept artist, previs, surfacing artist, TD, et al. Alumni have worked on productions like *Man of Steel*, *His Dark Materials*, *The Grinch*, *The Swallows of Kabul*, *Life of Pi*, *Despicable Me*, *Zombillenium*, *Star Wars: The Last Jedi*, *Thor: Ragnarok*, *Doctor Strange*, *Dark Mirror* and many, many more.

National Film School

Dun Laoghaire Institute of Art, Design and Technology
Dublin, Ireland
iadt.ie

Phone: +353 1 239 4000
Email: info@iadt.ie

Pulse College

Dublin, Ireland
www.pulsecollege.com
Phone: +353 1 478 4045
Email: admissions@pulsecollege.com

RITCS

Royal Institute for Theatre, Cinema and Sound
Brussels, Belgium
www.ritcs.be
Email: animatiefilm.ritcs@ehb.be

Degrees offered: Bachelor in Audiovisual Arts: Animationfilm (3 years); Master in Audiovisual Arts: Animationfilm (1 year)

Cost of program: 300€ - 1000€

Head of animation: Frits Standaert

Head of admissions: Stefan Geldof

Time of year offered: October 2020 - June 2021

Application deadline: June /August by admission test

Equipment available: 2D animation: Traditional pen and paper (first part of the first bachelor); Cintiqs and TVPaint. 3D animation: Maya. Stop-motion: Dragonframe; camera, lights, studio. General: Adobe Suite, life drawing, Toon Boom Storyboard Pro, concept & scenario, basic compositing, etc.

Additional notes: Information Day 2020 on Saturday, 14 March from 10:00-16:00. Antoine Dansaertstraat 70, 1000, Brussels.

The Strzemiński Academy of Art Łódź

Łódź, Poland
int.asp.lodz.pl
Email: sw@asp.lodz.pl

Supinfocom RUBIKA

Valenciennes, France
rubika-edu.com
Email: contact@rubika-edu.com
Phone: +33 (0)3 61 10 12 20

Universal Arts School

Valencia, Spain
ua.school

University of Gloucestershire
Cheltenham, U.K.
www.glos.ac.uk

Phone: +44 (0)1242 714700

Email: ifriend@glos.ac.uk

ASIA & PACIFIC

Academy of Interactive Entertainment

Sydney, Melbourne, Canberra, Adelaide & Perth, Australia
aie.edu.au
Email: international@aie.edu.au

CG Protege Animation School

Singapore
cgprotege.com
Phone: +65 6473-7502
Fax: +65 6473-7465
Email: contact@cgprotege.com

De La Salle College of Saint Benilde

Manila, Philippines
www.benilde.edu.ph
Phone: (632) 230-5100
Email: info@benilde.edu.ph

The Graduate School of Advanced Imaging Science

Chung-Ang University
Seoul, Republic of Korea
www.cauanimation.com
Email: mcader@cau.ac.kr

Griffith University

Brisbane, Queensland, Australia
www.griffith.edu.au
Phone: +67 7 3735 7111, International students +61 7 3735 6425
Email: international@griffith.edu.au

iNurture Education Solutions

Multiple Campuses, India
inurture.co.in
Phone: +91 80-4257-6666

Email: admissions@inurture.com

Jumbala Academy

Melbourne, Victoria, Australia
www.jumbala.com/academy
Phone: +613 9023 9310
Email: academy@jumbala.com.au
Number of students in animation program: 25 per semester
Cost of program: \$3,990 - \$4,300 AUD
Head of animation: Callan Woolcock
Head of admissions: Lahiru Karunaratne
Time of year offered: March + September
Application deadline: 7 March 2020

Equipment available: 3D-capable PCs, Wacom tablets, Adobe Suite, Adobe plugins
Additional notes: Jumbala Academy offers practical, hands-on learning in an award-winning, working studio. Jumbala is Australia's largest short-form animation house -- teaching its workflows and conceptual knowhow to all students studying in the academy.

Lasalle College of the Arts

Singapore
lasalle.edu.sg
Phone: +65 6496-5000
Email: admissions@lasalle.edu.sg

Media Design School

Auckland, New Zealand
mediadesignschool.com
Phone: +64 9-303-0402
Email: info@mediadesignschool.com

Ngee Ann Polytechnic
School of Film & Media Studios
Singapore
www.np.edu.sg
Phone: +65 64608430
Email: sch-fms@np.edu.sg

Savannah College of Art and Design
Hong Kong
scad.edu
Phone: (852) 2253-8000
Email: admission_hk@scad.edu

Swinburne University of Technology
Melbourne, Australia & Sarawak, Malaysia
www.swinburne.edu.au
Phone: +61 3 9214 8000
Email: www.swinburne.edu.au/study/options/connect/email

MIDDLE EAST & AFRICA

Learn 3D
Johannesburg, South Africa
learn3d.co.za
Phone: +27 11 262 5115
Email: info@aie.ac

Minshar for Art
Tel Aviv, Israel
www.minshar.org.il/animation-studies
Phone: (972) 368-7090
Fax: (972) 368-7090
Email: animation@minshar.org.il

ONLINE

3D Training Institute
New York, NY, U.S.A.
3dtraining.com
Phone: (877) 746-4338

Email: info@3dtraining.com

Animation Apprentice
London, U.K.
www.animationapprentice.org
Email: info@animation-apprentice.org

Animation Mentor
Emeryville, CA, U.S.A.
animationmentor.com
Phone: (877) 326-4628
Email: admissions@animationmentor.com

Animation Resources
Pacoima, CA, U.S.A.
animationresources.org
Phone: (818) 492-4934
Email: sworth@animationresources.org
Degrees/Certificates offered: Animation Resources is a 501(c)(3) California non-profit corporation. Provides self-study resources and training material to animation professionals, cartoonists, designers, illustrators, students and researchers.
Number of students in animation program: 150
Cost of program: \$60-\$80
Head of animation: Stephen Worth
Head of admissions: Paul Anderson
Time of year offered: All year
Equipment available: Become an Animation Resources member and get a full year's access to exclusive, members only bi-monthly downloadable reference packs -- PDF e-books full of high resolution scans and DVD quality animated films. These reference packs are especially curated with input from the animation professionals and educa-

tors who serve on Animation Resources' Advisory Board. Special bonus content will be announced throughout the year. Members also get access to a 30-day archive of our downloadable podcasts, which include screenings, seminars, lectures and live-streamed events. In addition to the online members-only content, all members receive free admission to Creative League screenings and events throughout the year.

AnimSchool
Orem, UT
www.animschool.com
Phone: (801) 765-7677
Email: admissions@animschool.com
Degrees/Certificates offered: Certificate in 3D Animation, Certificate in 3D Character (modeling & rigging)
Number of students in animation program: 300
Cost of program: \$540 per month
Head of animation: Manuel Bover
Head of admissions: Joshua Little
Time of year offered: Quarterly (January, April, July, October)
Application deadline: Two weeks before term begins
Additional notes: Classes held live online. Now offering student loans and payment plans.

CG Master Academy (CGMA)
Online Worldwide
cgmasteracademy.com
Email: registration@cgmwonline.com

CGTarian Animation & VFX Online School
Online | Vilnius, Lithuania

www.cgtarian.com
Email: info@cgtarian.com

Michigan State University
School of Journalism
East Lansing, MI
comartsci.msu.edu
Phone: (517) 353-6430
Fax: (517) 355-7710
Email: sfox@msu.edu
Degrees/Certificates offered: Minor in Animation and Comics Storytelling in Media
Number of students in animation program: 300
Cost of program: Per-credit hour tuition
Head of animation: Professor Stacey Fox
Head of admissions: Ann Hoffman
Time of year offered: Year Round - Spring, Summer, Fall
Application deadline: Beginning of each semester
Equipment available: All courses are taught online. Students are required to purchase software subscriptions and use their own laptops and graphics tablets.
Additional notes: The

Minor is available all online with all six courses running every Spring, Summer, Fall

Pluralsight
Online
www.pluralsight.com

TDU
Online
www.td-u.com
Phone: (614) 657-6715
Email: headmasters@td-u.com

Universal Arts School
Virtual Campus
campus.ua.school
Additional notes: Free webinars/masterclasses open to anybody interested in learning animation, game design, VFX and filmmaking.

Visual Arts Passage
Online
www.visualartspassage.com
Phone: (323) 366-7053
Email: hello@visualartspassage.com

The listings section of this school guide was compiled using direct information emailed to Animation Magazine by participating schools around the world. If you'd like to be included in the 2020 edition of the guide, please email schools@animationmagazine.net. Also note that the information found in this guide is regularly updated on the magazine's website at www.animationmagazine.net/schools.html.

2055 Purcell Way, North Vancouver BC CANADA

Building strong foundations and successful careers since 1995



2D Animation & Visual Development

3D Animation for Film & Games

Digital Visual Effects



www.capilano.ca/smpa



CAPILANO
UNIVERSITY

www.gradshow.com